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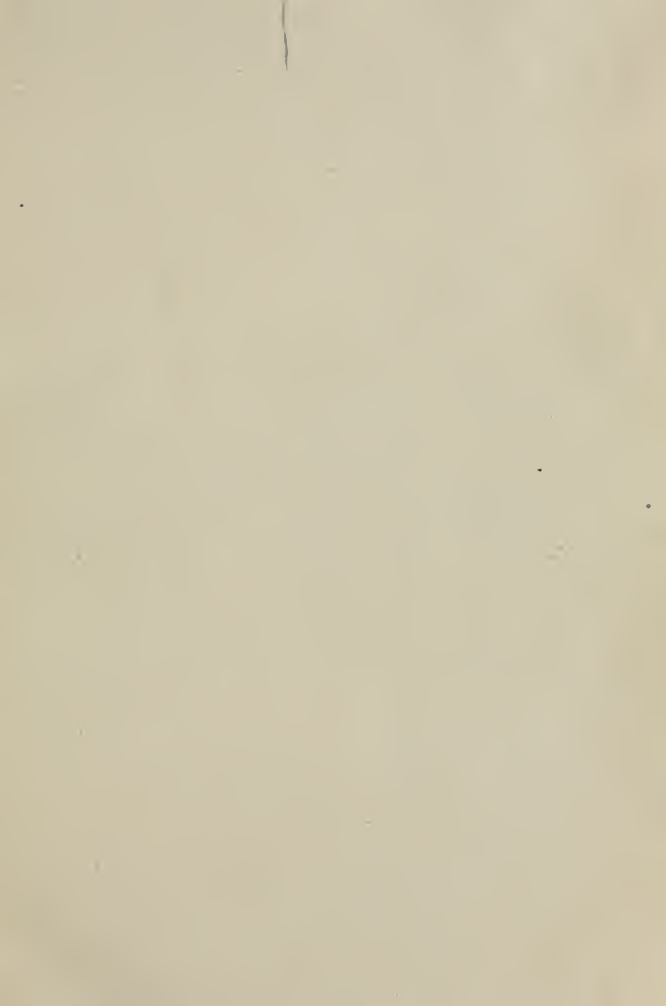
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NIC ANALYSIS

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HARMONIC ANALYSIS

—BY—

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||

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P R E F A C E.

It is hardly necessary to enter into a discussion as to the value of "Analysis of Harmony and Form" in gaining a clearer and more intelligent view of music and a keener appreciation of it. That is taken for granted by all who have made a serious study of the subject.

There are many students who have undoubted executive ability but who have no power of invention in writing music. It is for the purpose of giving students of this kind a more intelligent view of the structure of music, both as to harmony and form, that a course in the "Analysis of Harmony and Form" was inaugurated in Oberlin Conservatory of Music. That this was wise has been proven time and again during the eight years that it has been in use. The student becomes more intimately acquainted with the masters, their peculiarities and mannerisms, thus enabling him to give a much more intelligent interpretation of their works.

As an aid in memorizing music, analysis also has great value. It enables a student at a glance to see the harmonic and formal structure which provides him in a way with guide posts in the shape of harmonic progressions and formal divisions to lead him on.

It has also been found to be an inspiration to some to continue the study of advanced theory and free composition.

It is not the plan of this book to cover the entire ground of harmonic analysis; that is obviously impossible in twenty-four lessons. It is, however, its plan to present material in such a manner that after its own completion the student may continue the work of analysis by himself, taking up entire compositions where only excerpts have been taken and studying the peculiarities of composers and of schools. If the work has done this its object has been accomplished.

It is primarily a work for the class room, assigning definite lessons, avoiding any discussion of points in notation, etc., on which there is a difference of opinion, and couched in language that is not too technical.

A knowledge of harmony is presupposed, nevertheless chord constructions and a few other points have been explained to some extent.

In the selection of the material to be analyzed the author has endeavored to gather it from such sources that the student may come into touch with many different composers of different schools. Not many of the more complex of the modern compositions have been selected since a still wider experience is needed, both as an analyst and in comprehension, than a student may have at this time.

In the lesson on Enharmonics it was necessary to touch upon modulation before exercises containing modulations were regularly taken up. This lesson might have been put after modulation but since neither modulation nor Altered Chords can be analyzed without involving Enharmonics it was thought better to put that lesson in its present location.

Difficulty has been experienced in giving an exact limit to the province of the different harmonic structures, as when a chord should be considered an Attendant chord, or when an Altered chord (chord of the Augmented sixth, Neapolitan sixth, etc.,) and when a change of key has taken place. Time value, the ear, and, not least, personal opinion have so much weight in the above that the author knows full well that no exact limits can be set to the province of these chords. Differences of opinion will also occur as to whether a change of the lowest part affects the ear as change of position of the chord; whether the passing seventh and ninth are heard as such or merely as passing tones; whether, in broken chords, several groups of tones taken together give a single chord effect or if each group represents a chord in itself, and to the above may be added many other points on which no definite instruction can be given. In these the individual must decide for himself.

The author has endeavored to give directions that will enable the student to make an intelligent analysis of such points as may be in dispute. It is to be hoped however that the teacher's view will be broad enough to recognize good and reasonable solutions which have been reached without a rigid adherence to the text.

Under Modulation such material has been considered as will give the student an intelligent view of this field and enable him to explain any modulations which he may meet.

It has been thought well to dwell a little more fully than is customary, on the Greek Modes, especially since they are used so frequently in modern music.

In a few instances the exercises have been slightly altered or marked so as not to present material for analysis that is in advance of the lesson.

The lessons have been outlined primarily for use in Oberlin Conservatory of Music.

June 2, 1909.

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HARMONIC ANALYSIS

ERRATA

- Ex. 23, 2nd measure 3d beat, natural before *a*.
“ 27, 3d measure 1st beat, shift natural up to *c*.
“ 29, 2nd measure 1st beat, shift sharp down to *c*.
“ 38, 4th measure 2nd beat *a* in bass should be marked app.
“ 39, Cap. C for name of key.
“ 53, 6th measure 1st beat, natural for *a*.
“ 55, 6th measure 3d beat add *b* in alto.
“ 105, 6th measure 3d beat, *a* sharp not *a* natural.
“ 141, 9th measure 2nd beat, *a* not *g* in sop.
“ 161, 1st measure 1st beat, flats for *c* & *g*.
“ 167, 3d measure 1st beat, natural for *f*.
“ 177, 1st measure 1st beat naturals for both *g*'s.
“ 184, 2nd measure sharp for first *a* & natural for second *a*.
“ 190, 7th measure 2nd & 3d beats *c* not *b*, in alto.
“ 192, 3d measure lower staff treble clef,
“ 232, 7th measure *g* sharp in sop. not *b*.
“ 247, 7th measure 4th beat *g* (1st line) in bass.
“ 256, 9th measure 2nd beat natural for *g* in bass.
“ 257, 6th measure 3d beat, alto *a* natural & *f* sharp not *a* sharp & *f* natural.

LESSON XVIII. AND SHORT EXERCISES	
LESSON XIX. Reduction	128-136
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In the selection of the material to be analyzed the author has endeavored to gather it from such sources that the student may come into touch with many different composers of different schools. Not many of the more complex of the modern compositions have been selected since a still wider experience is needed, both as an analyst and in comprehension, than a student may have at this time.

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June 2, 1909.

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INTRODUCTION.

Harmonic analysis is the art of accounting for everything in the harmonic and melodic structure of music.

In analyzing the work in the following lessons everything in its harmonic and melodic structure should be considered and accounted for harmonically. This involves naming the key, marking the chords and their inversions and, in later lessons, the non-harmonic devices used. Be prepared to justify the analysis. It must be clear why the chords have been marked as they are.

The analysis is to be written into the text as illustrated in the examples.

When several solutions are possible write out each with different colored inks or pencils, stating your preference however. Write out full enough so that no tax on the memory is necessary.

Since the exercises to be analyzed are but excerpts of larger works the signature does not always indicate the key. Always notice before marking the key, whether accidentals have been used changing it from that of the signature.

The lessons are accompanied by many analyzed examples. Examine these carefully. They are not only valuable as illustrating the points in question, but will no doubt also prove helpful in the general matter they contain.

Spell chords accurately. In constructive work in harmony the student often forms the habit when spelling chords of disregarding the sharps or flats since the signature takes care of those. In analysis it is absolutely necessary for a correct solution, to make the spelling complete, always to mention the sharp or flat. To illustrate, in spelling the dominant seventh chord in the key of D major, spell it A, C \sharp , E, G, and not A, C, E, G, thinking that the signature will take care of the sharp.

Grace notes are to be analyzed the same as any others.

Ornamentations that are written out fully should also be analyzed. When these are indicated by a sign only they are not to be recognized in the analysis.

Signs used for marking will be mentioned as the occasion demands.

It is often well to begin working backwards since it is sometimes necessary to see the progression of a chord to tell what it is.

As a further aid in the following work the author recommends that, beginning with Lesson II, the student take up compositions of different kinds and find in them the particular points of the lessons and mark them. A list of references might have been added to each lesson, but it has been found more valuable for the student to find the points in question for himself. This is particularly true in constructions that are less frequently used since he may have to look over many measures before finding them, thereby gaining much in sight analysis.

Harmonic Analysis.

Lesson I.

TRIADS AND CHORDS OF THE SEVENTH.

TRIADS.

Major keys are indicated by capital letters. Minor keys by small letters, Fig. I.

In major keys the triads on the different degrees are marked as follows :

I, II, III, IV, V, VI, VII^o.

In minor keys : i, ii, III', iv, V, VI, VII².

The signs of inversion are :

First inversion (3rd in the lowest part) 6.

Second inversion (5th in the lowest part) 6⁴.

The sign of the inversion is placed to the right of that of the degree as follows : II₆, I₄, etc.

Change of position of the upper voices while the lowest voice remains the same, does not affect the harmony and need not be marked, Fig. 1a.

1.

Bb V₆ I — II₆ — V I I₆ IV I₆ VII₆ I₆ II₆ I₄ V

EXERCISES.

CORELLI. Gavotte.

2.

Allegro. Assai.

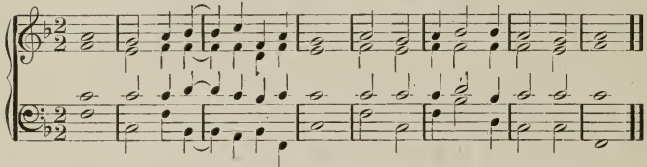
Moderato.

3.



MELCHOIR FRANK. Choral.

4.



CHORDS OF THE SEVENTH.

Adding a third above the 5th of a triad (7th above the root) forms a chord of the seventh.

Signs for marking these chords and their inversions are as follows :

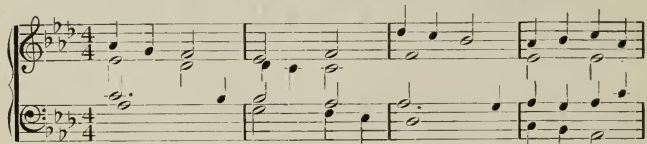
Root position (root in the lowest part) 7.

First inversion (3rd in the lowest part) $\frac{6}{5}$ or $\frac{5}{3}$.

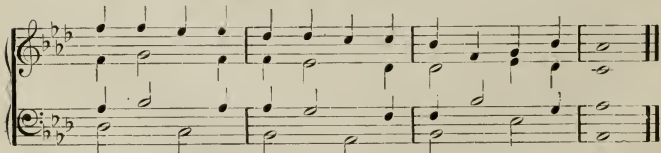
Second inversion (5th in the lowest part) $\frac{4}{3}$ or $\frac{6}{4}$.

Third inversion (7th in the lowest part) 2, $\frac{4}{2}$ or $\frac{6}{2}$.

5.



Ab I₈ 7 IV₃⁷ II₂ V₅⁶ III₃⁴ VI₈ 2 IV₈ 7 II₅⁶ VII₃⁰ I₆ V₄⁶ I —



IV VII₄⁰ III₇ VI₃⁴ II₇ V₃⁴ I₇ IV₃⁴ II — V — 7 I

It often occurs, with harmony remaining the same, that the lowest part moves to different chord members, a broken chord, without affecting the ear as a real change of the position of the chord. This is particularly true in quick tempo. The first note usually marks the position of the chord.

In doubtful cases mark each change of the lowest part

In Fig. 6*a* no change of inversion is felt, while 6*b* must be recognized as a change of inversion.

KARGANOFF.

WIHTOL.

6. *a.* *b.*

D_b I — VI B_b I IV II₆ I I₆ V I

EXERCISES.

MOZART. Sonata.

7. *Allegro.*

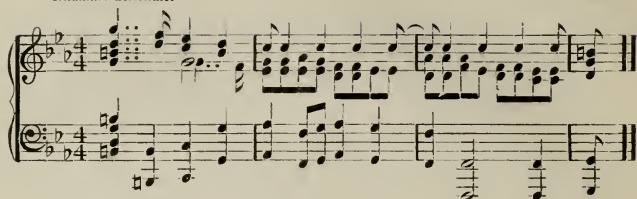
BACH. Choral.

8.

CHOPIN. Op. 25, No. 4.

9. *Agitato.*

10.



BROKEN CHORDS.

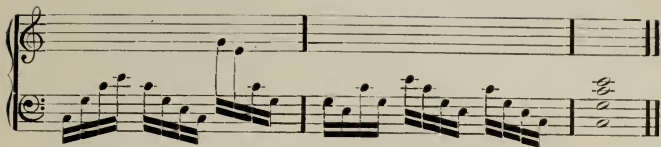
Chords, instead of sounding all parts simultaneously, may be broken into different forms of arpeggios, or the many different forms of accompaniments. Fig. 11. These, in all cases, are analyzed as though all the tones were sounded simultaneously. The lowest tone, whether continuing throughout the chord or not, marks the position of the chord. This principle is adhered to throughout, in analysis.

BEETHOVEN. Op. 2, No. 3.

11.

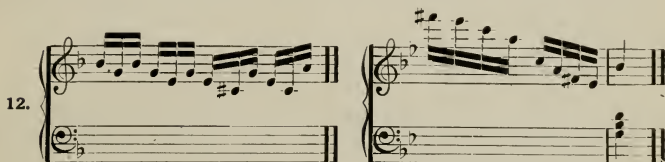
a I ————— V⁶₄ —————

c I ————— v1 —————



In broken chord effects it is often well to consider more than one group of notes as belonging to the same chord formation, rather than to call each group a different chord. While the latter may not be incorrect, the ear, in many instances, accepts more than one group as representing one harmony. This is particularly true of notes of short value. When doubtful mark each group. Fig. 12

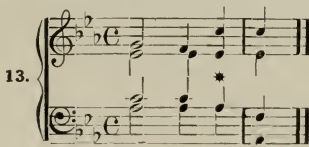
BACH. Prelude. COLERIDGE-TAYLOR. Op. 59, No. 5.

12. 

d 11 ——— V_5^6 ——— *g* VII $\frac{0}{7}$ ——— I

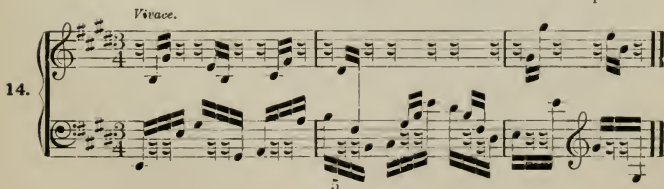
Chords of the seventh when changing position often appear with different members omitted, at times forming a triad on another degree as in Fig. 13. No marking is necessary for this.

MENDELSSOHN. Song.

13. 

E_b IV $_7$ II $\frac{6}{5}$ ———

EXERCISES. BEETHOVEN. Op. 109.

14. *Vivace.* 

Allegro.

CRAMER. Study.

15.

15.

* Passing tone.

Allegro.

BEETHOVEN. Op. 53.

16.

16.

SCHUMANN. Op. 68, No. 14.

17.

17.

18. *Presto.* MENDELSSOHN.

Lesson II.

THE DOMINANT NINTH, SUSPENSION, RETARDATION, AND PASSING TONE.

THE DOMINANT NINTH.

Adding a third above the 7th of a chord of the seventh (9th above the root) forms a chord of the ninth. The only chord of the ninth that is to be analyzed as such is the Dominant ninth. The ninths of other chords will be treated as non-harmonic tones in later lessons Fig. 19.

When the dominant ninth chord has its third omitted, the ninth resolving upward to the third, the ninth is to be analyzed as an *appoggiatura* (see Lesson III). The present lesson contains none of the above.

The Dominant ninth often appears with the 5th omitted. Signs for marking this chord are as follows :

Root position (root in the bass) 9.

First inversion (3rd in the bass) $\begin{smallmatrix} 7 \\ 6 \\ 5 \end{smallmatrix}$.

Second inversion (5th in the bass) $\begin{smallmatrix} 6 \\ 5 \\ 4 \end{smallmatrix}$.

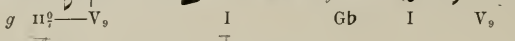
Third inversion (7th in the bass) $\begin{smallmatrix} 4 \\ 3 \\ 2 \end{smallmatrix}$.

Fourth inversion (9th in the bass) $\begin{smallmatrix} 7 \\ 6 \\ 2 \end{smallmatrix}$.

The fourth inversion is seldom used.

SCHUMANN. Op. 15, No. 7.

KORESTCHENKO. Op. 1, No. 1.

19.  Musical score for exercise 19. The treble staff contains a series of chords and a melodic line. The bass staff contains a series of chords and a bass line. The figured bass line is written below the bass staff and includes the following figures: *g*, Π^0 , V_9 , *I*, *G* \flat , *I*, V_9 , *I*.

EXERCISES.

BARGIEL. Nocturne.

20. *Tempo di Menuetto.*

⊕ Appoggiatura.

✱ Embellishments.

CZERNY. Op. 335.

[illegible]

✱ Embellishment.

BEETHOVEN. Op. 2, No. 1.

22. *Allegro.*

23.

* Passing tone.

THE SUSPENSION.

A tone foreign to the chord with which it appears, that has been prolonged or continued from the preceding chord, is a suspension when descending one degree to a chord tone and a retardation when ascending one degree to a chord tone. Fig. 24.

If suspensions produce chords of the seventh they should be analyzed as such, unless they are incomplete, when they should be marked as triads with suspensions. Exceptions to this are found in the dominant seventh and in the succession of chords of the seventh in root position resolving to chords a fourth higher, in which case the fifth is omitted in alternate chords.

When the suspension or any of the non-harmonic devices used in later lessons appear in octaves it is necessary to mark only one of the tones.

Suspensions and retardations may occur simultaneously in several voices.

Signs: Suspensions, s; Retardation, r.

BEETHOVEN. Op. 10.

24.

D. 11₆ V⁴₃ I₆ I V₈ 7 I

* Appoggiatura.

EXERCISES.

BEETHOVEN. Op. 2, No. 3.

25.

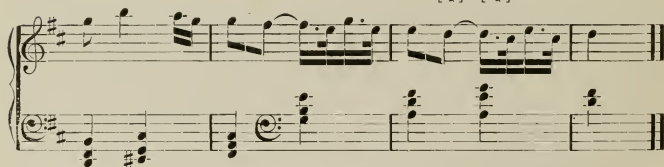
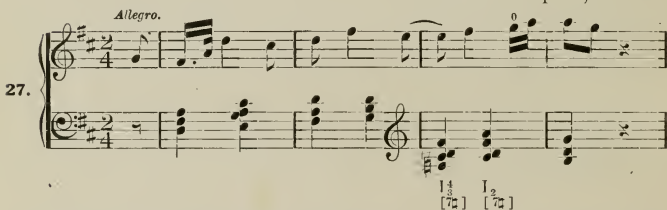
Allegro.



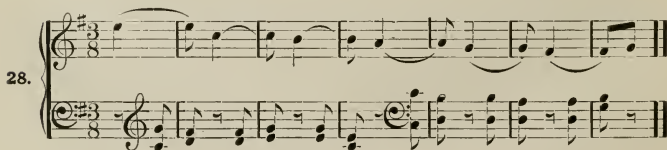
BACH. Choral.



BEETHOVEN. Op. 10, No. 2.



MOZART. Sonata.



THE PASSING TONE.

The Passing tone is a non-harmonic tone that is approached and left step-wise in one direction. It may be accented or unaccented, diatonic or chromatic. It is accented when on the accented beat or part of a beat, and unaccented when elsewhere. When it is the first note in triple rhythm or groups of three, it is accented, when the second or third, unaccented. Notes of shorter values than eighths are analyzed in groups of two beginning with the beat, the first being accented the second unaccented. Fig. 29.

Passing tones may succeed one another. When the passing seventh or ninth of a chord is of short value, or is one of a series of passing tones, the impression is that of a passing tone and not that of a seventh or ninth, and should be so marked.

Signs: 0 Accented Passing tones. + Unaccented Passing tones.

BEETHOVEN. Op. 2, No. 2.

29.

A V_7 ————— I_4 ————— V_7

EXERCISES.

CHOPIN. Op. 10, No. 2.

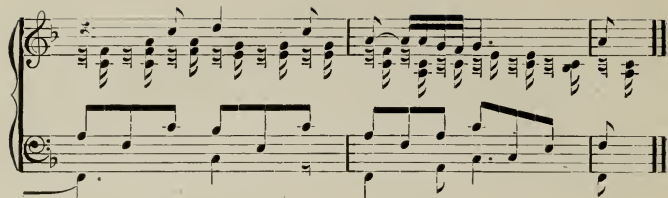
30.

Allegro.

RUBINSTEIN. Op. 26, No. 1.

31.

Andante.



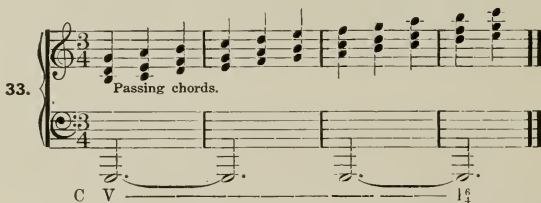
Andante. COLERIDGE-TAYLOR. Op. 59, No. 4.



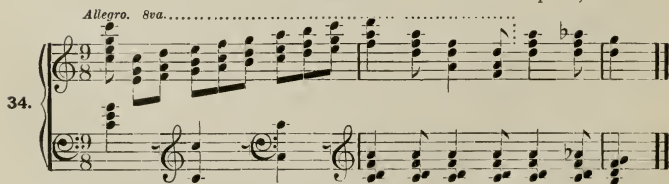
DIATONIC PASSING CHORDS.

A succession of Chords progressing degreewise over a stationary lowest part as in Fig. 33, is Diatonic passing chords. Mark the first and last chords only, indicating the intervening chords as passing chords. This principle applies to notes of short values only, since the same thing in slow tempo would give a definite chord impression for each chord.

BEETHOVEN. Variation.



EXERCISE. HELLER. Op. 46, No. 24.



Lesson III.

THE EMBELLISHMENT AND THE APPOGGIATURA.

THE EMBELLISHMENT.

The Embellishment is a tone introduced by stepwise progression between a principle tone and its repetition. Fig. 35. Sign E.

MOZART. Sonata.

35.

F IV I₆ IV₆ V V₂

I₆ V₃ I V

EXERCISES.

CRAMER. Etudes.

36.

Piu tosto presto.

Assai Allegro.

MOZART. Sonata.

37.

Handwritten musical score for measures 37-40 of Mozart's Sonata. The music is in 6/8 time and B-flat major. The right hand features a continuous eighth-note pattern, while the left hand provides a harmonic accompaniment with chords and single notes.

Lento.

KJERULF. Cradle Song.

38.

Handwritten musical score for measures 38-41 of Kjerulf's Cradle Song. The tempo is marked *Lento*. The music is in 2/4 time and D major. The right hand plays a melody with eighth and sixteenth notes, and the left hand provides a steady accompaniment.

THE APPOGGIATURA.

The Appoggiatura is an unprepared Suspension or (Retardation) approached by a skip of an augmented second or more. Fig. 39. Sign : Ap.

CHOPIN. Op. 47.

39.

Handwritten musical score for measures 39-42 of Chopin's Op. 47, illustrating the Appoggiatura. The music is in 6/8 time and B-flat major. The right hand features a melody with appoggiaturas marked 'Ap.' and 'sva'. The left hand provides a harmonic accompaniment with chords and single notes.

8va.....
Ap.

EXERCISES.

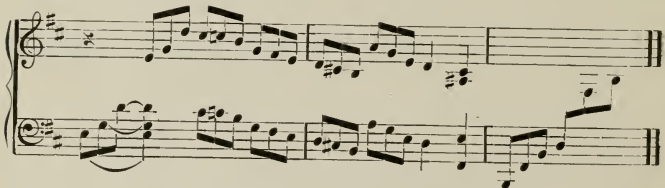
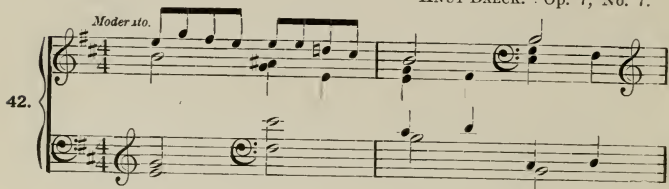
MOZART. Requiem.

40. *Larghetto.* *An.*

41. *Langsam, sehr gart.* SCHUMANN, Op. 82, No. 7.



KNUT-BAECK. . Op. 7, No. 7.



ORNAMENTED SCALE PASSAGES.

Ascending or descending scale passages (diatonic or chromatic) are often ornamented by Embellishments or Appoggiaturas. In such cases each ornamentation is to be marked as an embellishment or appoggiatura whether it is a chord tone or not. Fig. 43 and 44.

While the approach to the appoggiatura in 44 is but a whole step the effect is nevertheless that of an appoggiatura.

J. HOFFMANN. Op. 55.

43.

A 1 6

CHOPIN. Op. 9, No. 3.

44.

B V₉

sva. Passing thirds. etc.

Ap. Ap. Ap. Ap. Ap. Ap. Ap. Ap. Ap. Ap.

EXERCISES.

CZERNY. Op. 299.

45.

Molto Allegro e veloce.

A B

46. *Allegro.*

Orna. scale passages.
Ap.
Ap. Ap. etc.

(Orna. scale.)
Ap. E

V_7

BROKEN THIRDS, SIXTHS AND OCTAVES.

Broken thirds, sixths and octaves are analyzed as though both tones were sounded at the same time. Fig. 47.

47. *CZERNY. Op. 299.*

C I IV I V_7 I

EXERCISE.

48. *Preciso.* *CZERNY. Op. 299.*

49.

Lesson IV.

ATTENDANT CHORDS, AND BROKEN CHORDS AND SUSPENSION (con.).

ATTENDANT CHORDS.

A combination of three or more non-harmonic tones form an Attendant chord. Fig 50.

These chords usually appear in connection with some fundamental harmony, or are introduced between a chord and its repetition, and most often take the form of a chord of the diminished seventh, but are occasionally found in other forms, the tones at times, having no harmonic relation whatever to one another.

When these chords appear in broken form mark as usual, and in addition indicate by letters the chord members. Sign : At. chd.

CHOPIN. Op. 32, No. 1.

50.

At. chd.

a.

o

B V₇ ————— I₄

b. *Ap.* *Ap.* *S.*

E I₄ IV₆ I₄ V₇

BEETHOVEN. Op. 22.

c. *At. chd.*

Eb I₆ I

CHOPIN. Op. 34, No. 1.

d. *At. chd.* *At. chd.*

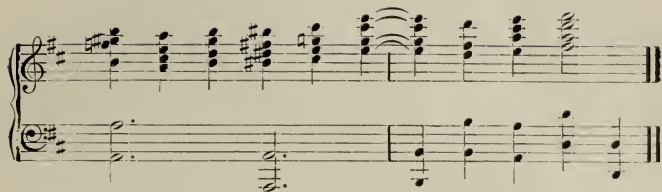
Ab V 7 I II₆

EXERCISES.

BRAHMS. Nanie. Op. 82.

Espressivo.

51. Ab V 7 I II₆



Andante.

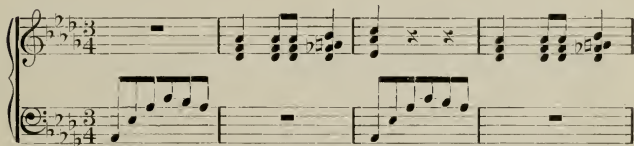
SPOHR. Last Judgment.

52.



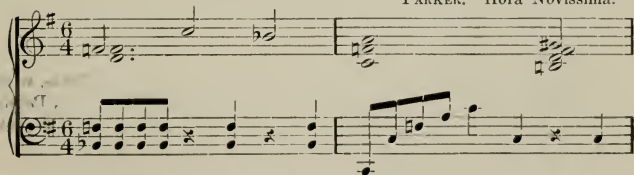
SCHUMANN. Op. 23, No. 3.

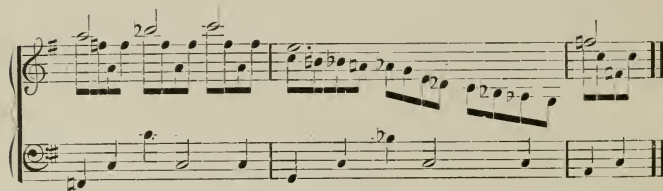
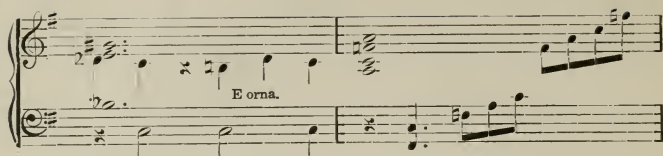
53.



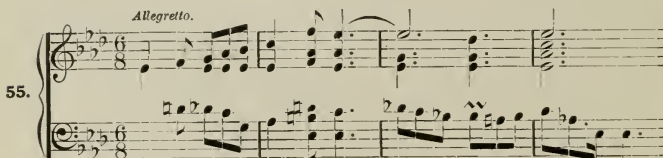
PARKER. Hora Novissima.

54.





CHOPIN, Op. 47.



BROKEN CHORDS (con.).

It is often the case that non-harmonic tones in broken chord effects, which are approached and left by skip, should be analyzed as Susp's., App's., Passing or Embellishing tones. This may easily be determined by playing all the notes of the broken chord simultaneously. Fig. 56.

56.

a.

S F S S

Bb IV V7 I I₆ IV

b.

S

Reduction of 56a.

EXERCISES.

A. LIADOW, Op. 17.

57.

Con moto.

58.

* E. orna.

THE SUSPENSION (con.).

The suspension may not only be prepared by a chord tone (see Lesson III), but may also be prepared by any non-harmonic tone. Fig. 59.

HENISZ. Op. 8, No. 1.

59.

A V₉ ————— I

SCHUMANN. Op. 23, No. 4.

b.

Ab VI II₆ V I

CHOPIN. Op. 64, No. 2.

c. ⁺s

D I VI

EXERCISES.

JENSEN. Op. 45.

60. *Con tenerezza.*

61. *Allegretto.* CESAR CUI. Intermezzo.

* F A.

A SERIES OF ONCE REPEATED NOTES ascending or descending, with harmony remaining the same, is analyzed as S's. (or R's.) and their resolutions, as in Fig. 62. This, however, is done only when the first of the repeated notes is unaccented. It is quite possible to analyze such passages as anticipations (later lessons) and their resolutions. The author, however, prefers to analyze them as suspensions and their resolutions.

BEETHOVEN. Op. 13.

62.

EXERCISE.

CHOPIN. Op. 64, No. 2.

Tempo giusto.

63.

Lesson V.

THE ANTICIPATION AND THE PEDAL POINT.

THE ANTICIPATION.

An Anticipation is a tone introduced immediately before the entry of the chord to which it belongs. It may be tied into the next chord or be repeated. Fig. 64. Sign A.

BEETHOVEN. Op. 2, No. 2.

64.

A V₃ I₆ V₆ I IV₆ I₆ V₆

RAMEAU. Gavotte.

65. *b.* *E* *A* *E* *A* *E* *A* *E* *A*

T. O. P. *V* *1*⁶/₄ *V* *1*

When the Anticipation instead of remaining stationary skips to some other tone of the chord to which it belongs it is a Free Anticipation. Sign: F.A. Fig. 65.

Any or all tones of a chord may be anticipated.

McFARREN. Bourrée.

65. *O* *S* *F.A.*

C *IV*⁶/₄ *I* *II*₆ *V* *V*₇ *I*

EXERCISES.

A. KORESTCHENKO. Op. 1, No. 1.

66. *Andantino.*

Andante.

67.

Moderato.

ADOLPHE SCHLOESSER. Op. 19.

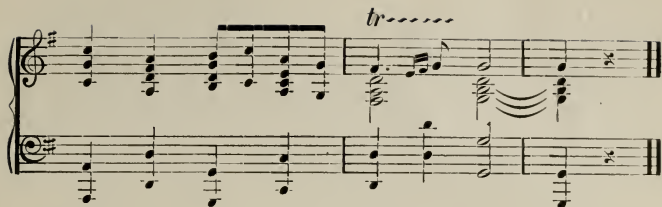
E rna.

68.

Allegretto.

GRIEG. Op. 40, No. 3.

69.



Non-harmonic tones resolving sooner than expected should be analyzed as anticipations. Fig. 70.

BEETHOVEN. Op. 20.

70.

a.

70. a. Eb $V_{\frac{4}{3}}$ I V

CHOPIN. Op. 59, No. 1.

b.

b. a $V_{\frac{6}{4}}$

BACKER-GROENDAH. Op. 15, No. 1.

c.

c. d V_7 $V_{\frac{4}{3}}$ I_6 $VI_{\frac{4}{4}}$ V_7

BEETHOVEN. Op. 2, No. 2.

d. s *A* *A*

e VII₁₂⁰ V₇ I₄⁶

EXERCISES.

CHOPIN. Op. 59, No. 1.

Moderato.

71.

REBIKOFF. Op. 8, No. 16.

Andante.

72.



PEDAL POINT. (ORGAN POINT.)

A Pedal Point is a tone continuing through a succession of harmonies to which it may or may not belong. This tone may be sustained (*a*), repeated (*b*), intermittent (*c*), or accompanied by some ornamentation (*d*). Fig. 73.

ELGAR. Caractacus.

73. *a.* Ap. D.P.P. B I 2 IV₆ 11

ELGAR. Caractacus.

b. Ap. D.P.P. G I V₃⁴ V₅⁶ v1 V

ALENEFF. Op. 7, No. 1.

c. Ap. D.P.P. A IV V₂ I₆

The image shows two systems of musical notation for Beethoven's Op. 101. The first system consists of a treble and bass staff. Above the treble staff, the notes 'E' and 'A' are written above a dotted quarter note. Above the bass staff, the notes 'D', 'P', 'P.', and 'orna.' are written. Below the bass staff, the notes 'f', 'V₇', 'E', 'A', and 'I' are written. The second system also consists of a treble and bass staff. Below the bass staff, the notes 'VI₆', 'IV₃ [12]', and 'V' are written. The notation includes various musical symbols such as notes, rests, and bar lines.

Two tones may be sustained in the above manner forming the double Pedal Point.

The Pedal Point may be on any degree and in any voice.

When in the lowest part it has harmonic relation only with the chords with which it begins and ends. In all intervening chords the part above it indicates the position of the chord.

In marking the Pedal Point indicate also the degree, i. e. Dominant Pedal Point is marked D. P. P., the Tonic, T. P. P., etc.

EXERCISES.

FR. LISZT. Christus.

74.

The image shows a musical score for Exercise 74 by Franz Liszt, titled 'Christus'. The score is in 4/4 time and features a treble and bass staff. Above the treble staff, the tempo marking 'Allegro moderato.' is written. Above the bass staff, the tempo marking 'Sva.' is written. The notation includes various musical symbols such as notes, rests, and bar lines.

8va.

8va.

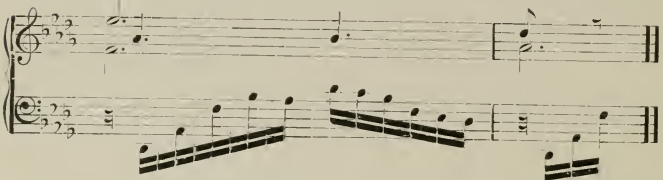
WAGNER. Tristan.

75. *Moderato.*

Andantino rubato.

A. LIADOW. Op. 25.

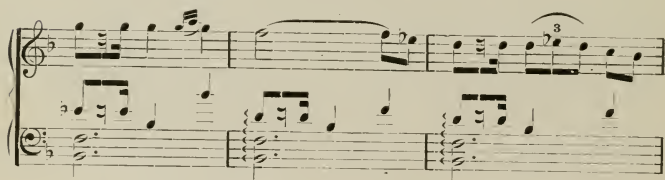
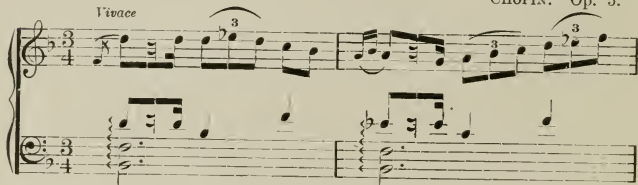
76.



Vivace

CHOPIN. Op. 5.

77.



Lesson VI.

THE ORNAMENTAL RESOLUTION AND THE FREE TONE.

THE ORNAMENTAL RESOLUTION.

Any non-harmonic tone may have one or more tones interpolated between it and its resolution. This is called an Ornamental resolution. Fig. 72 Double and Triple Appoggiaturas (Fig. 78 *e. f.*) are to be analyzed as Ornamentally resolved non-harmonic tones. Signs: S. orna., E. orna., Ap. orna. A. orna., o orna., + orna.

FIBICH. Op. 44, No. 27.

78. *a.*

Bb II₆ II II₂ V₇ I

ELGAR. Caractacus.

b.

Ap. orna. Ap. orna. Ap. orna. F. A.

g I VI I₄ V₂ I

CHOVÁN. Op. 6, No. 1.

c.

E. orna. F. A. orna. Ap. Ap.

eb V₅

MOZART. Sonata.

n. S. orna. S. orna. S. orna. S. orna.

Ap. Ap. Ap.

D. P. P.

C V IV III (I₆) II

FRANCK. Beatitudes.

e. D'b'l. ap.

S. orna. A

b. I VI₆ II⁰ VII⁰₇₀ VI₆

TINEL. Francis.

f. Trip. ap. Trip. ap.

Ap. orna. Ap. orna. E

F. VII⁰₆₅ II₂ V₆

EXERCISES.

A. LIADOW. Op. 3, No. 4.

Allegro non troppo.

79.

17
[7]
12



MOZART. Sonata.

80. *Allegro.*

A musical score for a piano piece, likely a sonata, marked *Allegro*. It consists of a treble staff and a bass staff. The music is written in 4/4 time. The treble staff begins with a series of eighth notes, followed by a half note and a quarter note. The bass staff starts with a half note, followed by a quarter note and a half note. The piece concludes with a double bar line.

KORESTCHENKO. Op. 1, No. 1.

81. *Andantino.*

A musical score for a piano piece, likely a sonata, marked *Andantino*. It consists of a treble staff and a bass staff. The music is written in 6/8 time. The treble staff begins with a series of eighth notes, followed by a half note and a quarter note. The bass staff starts with a half note, followed by a quarter note and a half note. The piece concludes with a double bar line.

A continuation of the musical score for a piano piece, likely a sonata, marked *Andantino*. It consists of a treble staff and a bass staff. The music is written in 6/8 time. The treble staff begins with a series of eighth notes, followed by a half note and a quarter note. The bass staff starts with a half note, followed by a quarter note and a half note. The piece concludes with a double bar line.

82. *Allegro.*

* Not a free tone.

83. *Andante.* CHOPIN. Op. 10, No. 6.

The presence of rests immediately before a Suspension, Embellishment or Passing tone does not affect their nature, and they should be analyzed as though no rests were present. A rest of considerable length may, however, give the effect of an appoggiatura to these notes. This must be decided by the ear since no exact rule can be given as to the length of the rest. Fig. 84.

84. BEETHOVEN. Op. 7.

Bb V₇ I V V₂ I₆

EXERCISES.

REBIKOFF. Op. 8, No. 9.

Tempo di Mazurka.

85.

KORESTCHENKO. Op. 22, No. 5.

Tempo di Minuetto.

86.

BEETHOVEN. Op. 22.

A'legretto.

87.



THE FREE TONE.

Non-harmonic tones that are left by a skip and do not resolve ornamentally are Free Tones. Fig. 88. The use of Free Tones is comparatively rare.

Do not analyze a tone as a Free Tone except as a last resource. Sign F. T.

CHOPIN. Op. 11.

88.

A musical score for a piano piece. The right hand (treble clef) has a melody with several non-harmonic tones marked 'F.T.' (Free Tone). The left hand (bass clef) plays a steady eighth-note accompaniment. The key signature has two sharps (F# and C#), and the time signature is 3/4. A 'Sca.' (Scale) marking is present at the beginning. The piece ends with a '1' marking.

C V_5^7

BACKER-GROENDAHL. Op. 15, No. 1.

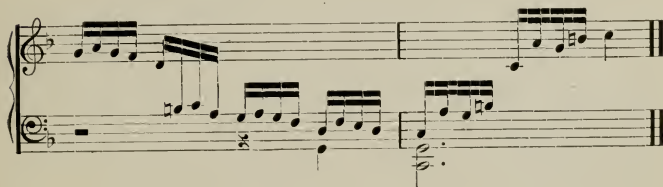
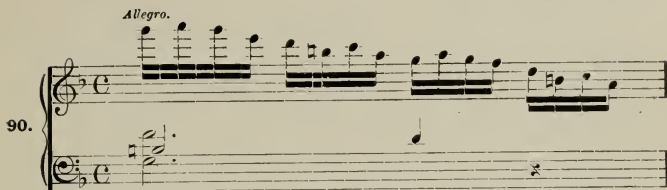
89.

A musical score for a piano piece. The right hand (treble clef) has a melody with several non-harmonic tones marked 'F.T.' (Free Tone). The left hand (bass clef) plays a steady eighth-note accompaniment. The key signature has one sharp (F#), and the time signature is 3/4. The piece is marked 'Andantino.' and ends with a '1' marking.

Andantino.



CHOPIN. Op. 10, No. 8.



Lesson VII.

ENHARMONICS.

Tones which have different names but have the same pitch are enharmonically related and are called enharmonics.

Enharmonics are used in notating chords, which, if notated logically as the key relationship demanded, would involve the use of double sharps or double flats, adding unnecessary difficulties in reading. To illustrate:—a major triad on the minor second degree is much used. The notation of this chord in the key of Gb is Abb, Cb, Ebb. For simplicity the notation G, B, D, its enharmonic equivalent, is often used instead.

Entire passages are often changed enharmonically for the sake of simplicity in reading. A common modulation is to a key a major third lower. Modulating

thus from the key of G flat, it goes to E double flat, involving ten flats, much harder to read than the key of D, its enharmonic equivalent, which, therefore, is ordinarily used.

An exasperating use of enharmonics is their substitution, either willfully or through carelessness, in spelling chords, at times so distorting them as to make them almost unrecognizable.

The exercises in the present lesson will deal only with enharmonic change for the sake of simplicity in reading.

Misnotations will be taken up in later lessons.

Analyze the passages as written, only indicating the actual key. In cases of single chords give their correct spelling, and analyze in the corrected form. This will be sufficient recognition that the chords are enharmonics.

SCHUMANN. Op. 19.

91.

b b V₇ I V₇ I I₆ A_b I₄ V₇ I

E = F_b + orna.

E I II₅ I₄ V

COLERIDGE-TAYLOR. Op. 59, No. 8.

b.

A_b I

E, G[#], B, = F_b, A_b, C_b.

V I_{5b} 1_b

EXERCISES.

CESEK. Op. 24, No. 3.

Poco adagio.

92.

WAGNER. LOHENGRIN.

Largo.

93.

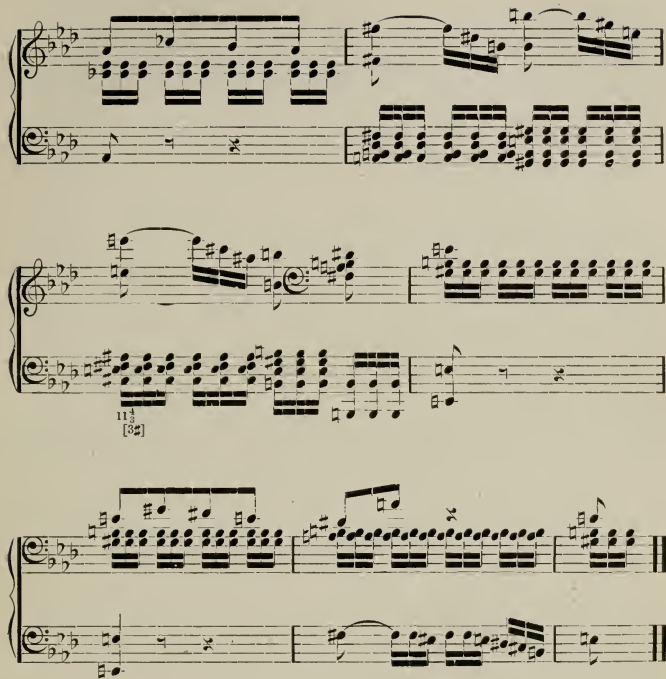


LIADOW. Op. 27, No. 3.

94. *Allegro.*

BEETHOVEN. Op. 13.

95. *Adagio.*



ALTERED CHORDS.

An altered chord is one that contains one or more chromatically altered tones, but does not modulate.

THE MINOR SUB-DOMINANT AND THE DIMINISHED SEVENTH ON THE LEADING TONE IN MAJOR KEY.

There are two chords which, though regularly found in minor keys, are frequently used in major keys. They are the minor triad on IV (minor sub-dominant) and the diminished seventh on vii°. Fig. 96 *a. b.* The lowering of the sixth degree in major keys which brings about the alteration of these chords is quite common as will be seen in further analysis.

96. *a.*

G I₆ IV₆ [39] I₆₄ V₇ I

b.

D VII₇ 0 V₆₅ I

EXERCISES.

97.

Andantino.

98.

Measures 98-102 of the Stabat Mater by Rossini. The tempo is marked *Andantino*. The key signature has one flat (B-flat). The time signature is 6/8. The score is written for piano in grand staff notation. Measures 98-100 show a complex texture with many sixteenth and thirty-second notes in the right hand and block chords in the left hand. Measures 101-102 conclude the section with a final chord in the right hand and a sustained bass note in the left hand.

CHOPIN. Op. 32, No. 1.

Andante.

99.

Measures 99-102 of Op. 32, No. 1 by Chopin. The tempo is marked *Andante*. The key signature has three sharps (F#, C#, G#). The time signature is common time (C). The score is written for piano in grand staff notation. Measures 99-100 feature a flowing melody in the right hand and a steady eighth-note accompaniment in the left hand. Measures 101-102 show the melody continuing with some grace notes and the accompaniment providing harmonic support.

Andante

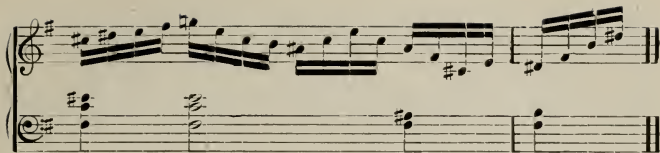
100.

GOUNOD. Gallia.

Andante

101.

$$\begin{array}{c} 11\frac{4}{3} \\ \left[\begin{array}{c} 1\frac{4}{3} \\ 3\frac{4}{3} \end{array} \right] \end{array}$$



Lesson VIII.

ALTERATIONS OF THE SUPERTONIC SEVENTH AND OF CHORDS OF THE SEVENTH ON OTHER DEGREES.

THE SUPERTONIC SEVENTH WITH RAISED THIRD.

This chord is identical with the dominant seventh of a key a fifth higher, but a single appearance of chords of this kind are analyzed as altered chords since they do not induce a modulation. The Dominant seventh as modulating chord is fully treated in lesson LXII.

Mark these chords as usual, and indicate the alterations in brackets, as in Fig. 102a.

BEETHOVEN. Op. 7.

102.

Ap.orna. Ap.orna. Ap.orna.

C V

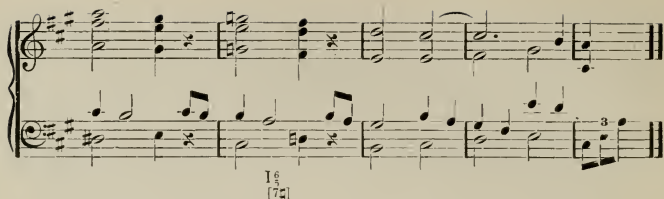
$II \frac{1}{2} [3\#]$ $II \frac{1}{2} [5b]$ V₇

EXERCISES.

H. PARKER. Hora Norissima.

103.

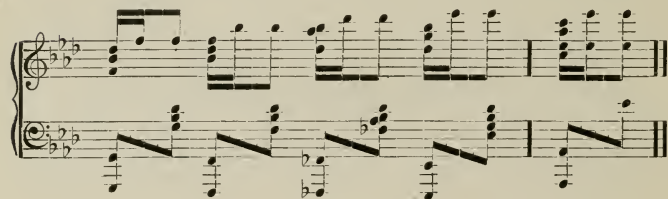
Moderato



THE SUPERTONIC SEVENTH WITH LOWERED FIFTH. FIG. 102b.

EXERCISES.

COLERIDGE-TAYLOR. Op. 59, No. 10.

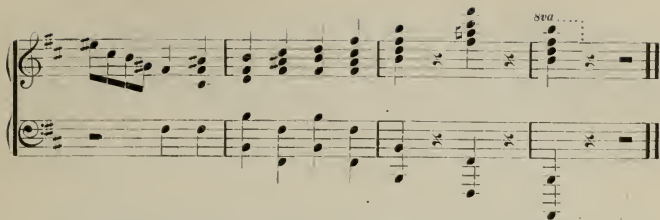


THE SUPERTONIC SEVENTH WITH RAISED THIRD AND FIFTH IN MINOR KEYS.

EXERCISE.

BENEDICT. Gavotte.





THE DIMINISHED SEVENTH ON THE RAISED SECOND DEGREE.

This chord is the enharmonic equivalent of the diminished seventh on raised fourth, but is used in major keys only.

As in the case of the supertonic seventh chord, a single appearance of this chord as well as of other chords of the diminished seventh, does not induce a modulation, and should be analyzed as altered chords.

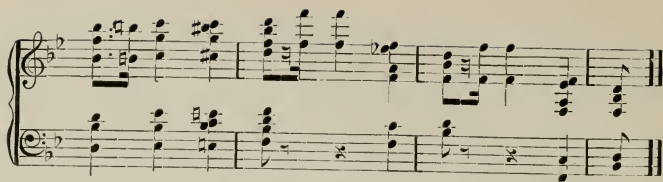
It is sometimes difficult to tell whether chord formations of this kind and those following in this lesson are really altered chords or merely Attendant chords such as are described in Lesson IV. It is in fact difficult to give exact limits to these chords, as tempo, mode of introduction and resolution play so important a part. The following directions will on the whole serve in most instances: As was said in Lesson IV, an attendant chord usually appears in connection with a fundamental harmony, or is interpolated between one and its repetition. To be an altered chord then, a chord should stand by itself and resolve to a chord other than that which precedes it. When doubtful mark as altered chords. Fig 106.

106. *Ad. THOMA. Op. 58.*

Eb *II₆* *II₆⁶* *I₄⁶* *V₇* *I*

EXERCISE.

107. *Con brio. SOKALSKI, Op. 1, No. 6.*



THE DIMINISHED SEVENTH ON THE RAISED FOURTH DEGREE.

This chord, although the enharmonic equivalent of the preceding chord is, however, found in both major and minor keys. Some writers hold that the former chord is but a misspelt diminished seventh chord on the raised fourth degree. A discussion of this is not necessary here. Fig. 108.

CALKIN. Op. 89.

108.

C IV VII $\frac{0}{3}$ — I₆ IV $\frac{6}{5}$ I₄ IV₇ V₇ I

(1_b) (1_a)

EXERCISE

MENDELSSOHN. Capriccio.

109.

Presto.

IV $\frac{6}{5}$ (1_b)

Chords of the diminished seventh are also found on the raised first, fifth, and sixth degrees in major keys, and on the raised third degree in minor. These usually resolve respectively, to II, VI, or some form of V₇, and to IV.

EXERCISES.

SCHUMANN. Op. 1.

110. *Animato.* *8va.....*

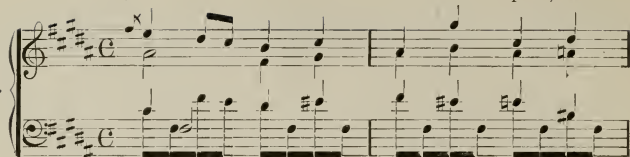
8va.....

8va.....

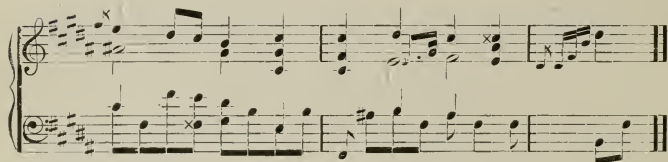
Andante.

CHOPIN. Op. 32, No. 1.

111.



112.

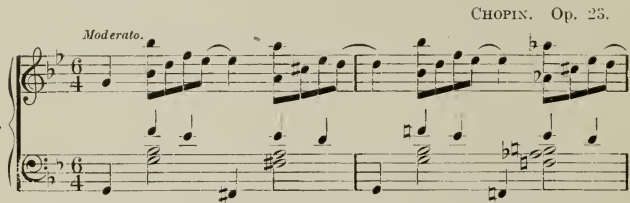


CALKIN. Op. 89.

112.



113.



CHOPIN. Op. 25.



Lesson IX.

CHORDS OF THE AUGMENTED SIXTH.

Probably the most frequently used of the Altered chords are those of the Augmented Sixth, so called because of the interval of an augmented sixth above their lowest part.

As far as the spelling of these chords is concerned they are chords of the seventh, but are seldom thought of as such. They are so often used in the inversions, which give them their names, that these are looked upon as their conventional forms, and they are usually thought of as built, not on a root, but on the note that is in the lowest part.

There are four kinds of these chords:

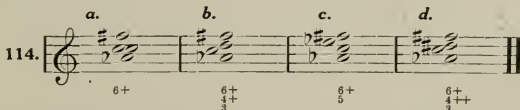
The Augmented Sixth (marked 6^+) comprising a major third and an augmented sixth above the lowest part (*a*);

The Augmented six—four—three, (marked $\frac{6^+}{3}$) comprising a major third, augmented fourth, and augmented sixth above the lowest part (*b*);

The Augmented six—five (marked $\frac{6^+}{5}$) comprising a major third, perfect fifth, and augmented sixth above the lowest part (*c*); and

The Doubly Augmented Fourth, (marked $\frac{6^+}{3^{++}}$) comprising a major third, doubly augmented fourth, and augmented sixth above the lowest part (*d*). Fig. 114.

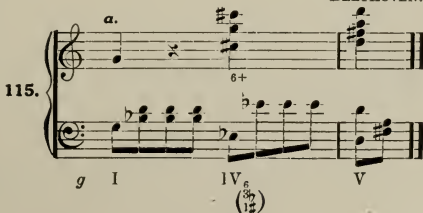
Chords of the Augmented sixth with doubly augmented fourth are considered, by many writers, to be misnotated Augmented Six—five chords. Whatever one's opinion may be it will help the clearness of the solution to analyze the $\frac{6^+}{3^{++}}$ chords as such.

114. 

The following exercises contain no misnotations. These will be taken up later.

Mark the chord regularly, indicating also the altered intervals as directed in previous lessons. Put the sign of the chord (6^+ , $\frac{6^+}{5}$, etc.) directly above.

BEETHOVEN. Op. 2, No. 3.

115. 

KOPYLOW. Etude.

Sva.

Ap. E Ap.

b. 0

6+ 4+ 3+

Db $v1_6$ $\begin{bmatrix} 11 \\ 3 \\ 5 \end{bmatrix}$ V_9

MOZART. Sonata.

e. s E R E

6+ 5+

c IV_6^6 I_4^6 IV_7^7

$\begin{bmatrix} 5 \\ \# \end{bmatrix}$ $\begin{bmatrix} 3 \\ 2 \end{bmatrix}$

CHOPIN. Op. 47.

d. Ap.

6+ 4+ 3+

Ab II_4^3 I_4^6 V_7 I

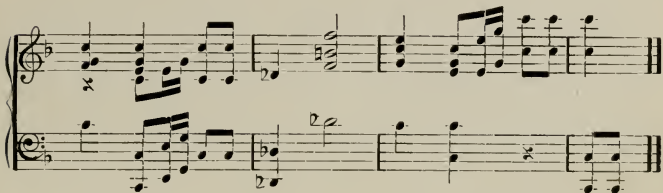
$\begin{bmatrix} 11 \\ 3 \\ 5 \end{bmatrix}$

EXERCISES.

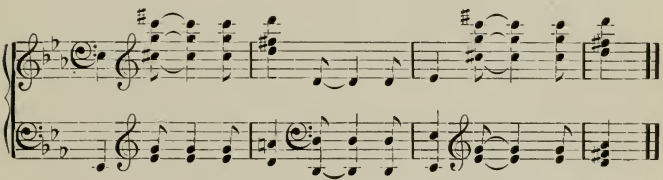
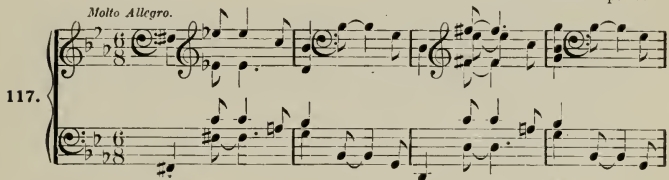
MOZART. Requiem.

Andante.

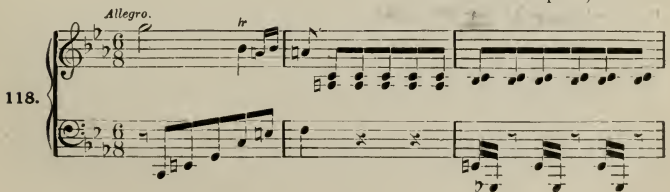
116.



BEETHOVEN. Op. 7.



BEETHOVEN. Op. 31, No. 3.

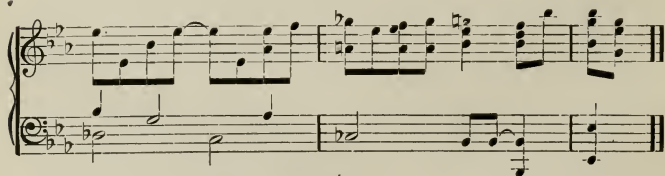
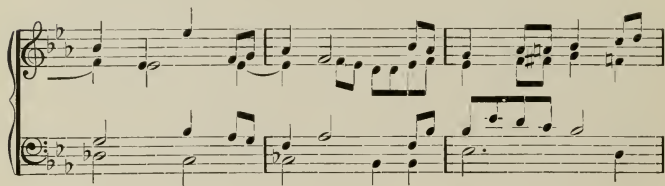
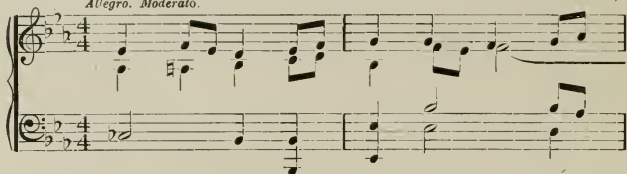




HOFFMANN. Cantata.

Allegro. Moderato.

119.



Moderato.

120.

ELGAR. Light of Life.

Adagio.

121.

MOZART. Sonata.

Allegro.

122.

Lento.

123.

Moderato

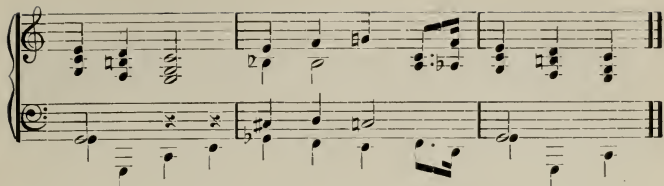
CHOPIN. Op. 23.

124.

SCHUMANN. Op. 23, No. 1.

Moderato.

125.



Lesson X.

CHORDS OF THE AUGMENTED SIXTH IN OTHER THAN THEIR CONVENTIONAL FORM.

Chords of the Augmented sixth are often used in other than their conventional forms, i. e. with some other interval of the chord in the lowest part than that given in the preceding exercises. Fig. 127.

In order to recognize them in these forms it is necessary to know their structure from the root. Fig. 126. In chords that do not agree with those in preceding lessons, it is necessary to find the spelling from the root and compare with the following table:

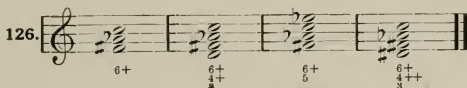
From the root the

$6+$ comprises a diminished 3rd and diminished 5th. (a.)

$6+$
 $4+$
 3 comprises a major 3rd, diminished 5th and minor 7th. (b.)

$6+$
 5 comprises a diminished 3rd, diminished 5th and diminished 7th. (c.)

$6+$
 $4+$
 3 comprises a minor 3rd, doubly diminished 5th and diminished 7th. (d.)



BENDL. Gipsy Melodies.



EXERCISES.

FRANCK. Beaitudes.

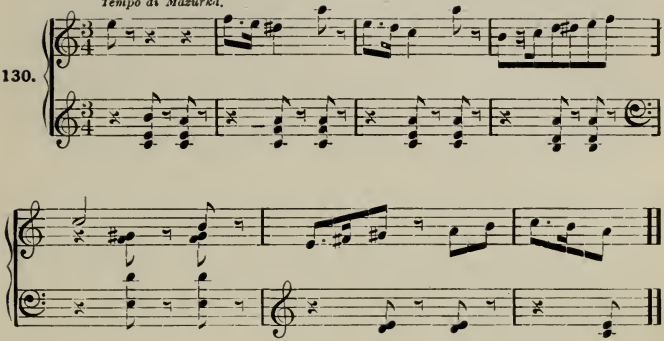
128. *Andante.*

129. *Allegro.*

BLUMENFELD. Op. 17, No. 8.

Tempo di Mazurka.

130.



CHORDS OF THE AUGMENTED SIXTH MISNOTATED.

There are many instances of misnotation in chords of the Augmented Sixth. It occurs most often with the \sharp^6 chord in which the upper note of the interval of the augmented sixth is made a minor seventh, giving the chord the appearance of a dominant seventh. The resolution of the chord, however, shows immediately that it is a misnotated augmented sixth chord.

In cases where the spelling is still more distorted, the ear and eye must combine to detect the chord. It may be necessary to change different intervals of the chord enharmonically, until a result is secured that agrees with some chord construction. It may also be necessary to add the test of resolution to this to make the result sure.

Mark the chord as if spelled correctly, and indicate the correct spelling as in Fig. 131b.

BEETHOVEN. Op. 57.

131.

Db I IV I V₇ —

[11 4 3 2 1]

b.

R R R a=bbb S

D I IV I₄ II₄ V₇

Figs. 131a. and *b.* are passages from the variations in Beethoven's Op. 57. They are parallel passages in succeeding variations. Note the carelessness in spelling the Doubly Augmented 4th chord.

EXERCISES.

EDUARD SCHUETT. Op. 17, No. 2.

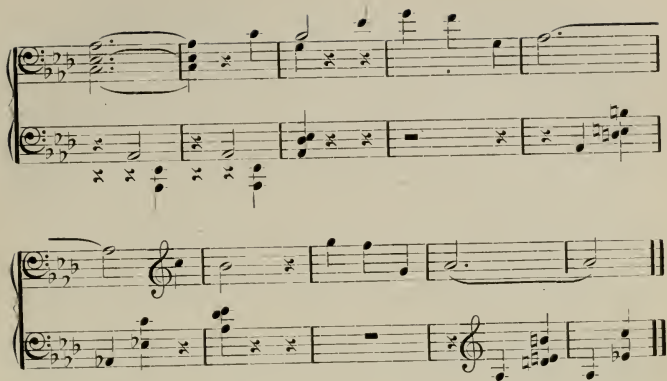
Poco moto.

132.

TSCHAIKOWSKI. Op. 40, No. 12.

Moderato.

133.



H. W. PARKER. Op. 30.

134.

$b \ n11^0_3 \ v11^0_2 \ Bb$

THE NEAPOLITAN SIXTH.

The Neapolitan sixth is a major triad on the minor second degree in its first inversion. Marked N6. Fig. 135.

To simplify the reading, the enharmonic equivalent of these chords is often used. In the key of $D\flat$ the chord would spell $E\flat\flat \ G\flat \ B\flat\flat$, $D \ F\sharp = A$ the enharmonic equivalent, is almost always used instead.

The Neapolitan sixth is also often used in root position, and occasionally in its second inversion.

Mark as directed in the Augmented sixth chords.

MENDELSSOHN. Op. 33.

135.

Handwritten annotations above the right staff: *S*, *S*, *S*, *0*, *+*, *S*

Handwritten annotations below the left staff: *N6*, *N6*

Figured bass below the left staff: *a*, *II*, *[1b]*, *I⁶₄*, *V₂*, *I₆*, *II*, *[1b]*, *VII⁰₄³*

EXERCISES.

BRAHMS. Op. 45.

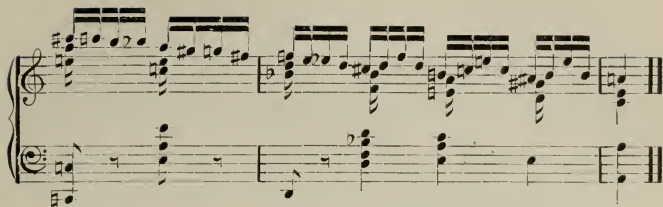
136.

Con moto moderato.

CHOPIN. Op. 10, No. 2.

137.

Allegro. *Eva.....*



Assai allegro

BEETHOVEN. Op. 57.

138.



8va



Allegro.

139.



Lesson XI.

THE SKIP RESOLUTION.

In the resolution of dissonant chords, the approach to the note or chord of resolution is, in many instances, made freely, no regard being paid to the melodic tendency of the voices. Fig. 140.

The chord of resolution in many instances is incomplete, nothing more than the root being present at times. This occurs most often in the resolution of V_7 to I.

In cases of misnotated chords, with the skip resolution, it is often difficult to find the nature of a progression. It may require experimental enharmonic changes, and even then it may be necessary to write the chords in root position to see their progression.

RAVEL. Sonatine.

140.

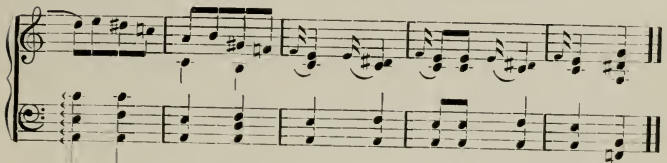


EXERCISES.

BENDL. Gipsy Songs.

Andantino.

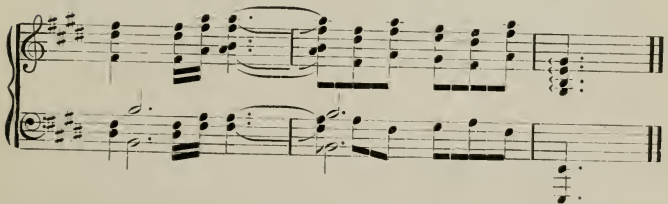
141.



Un poco piu lento.

MAX BRUCH. Op. 41.

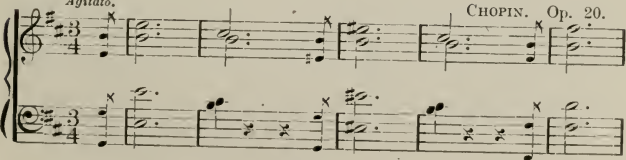
142.

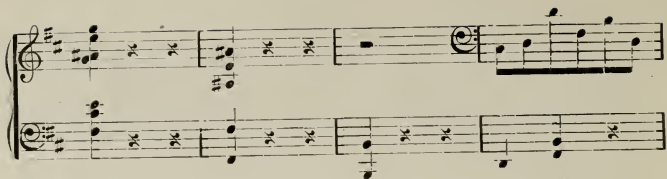


Agitato.

CHOPIN. Op. 20.

143.

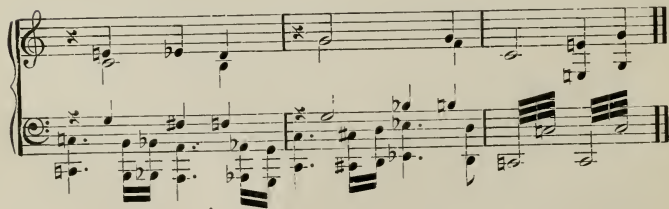
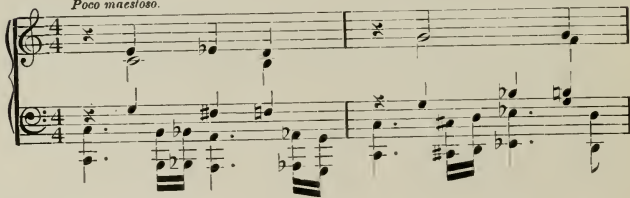




FRANCK. The Beatitudes.

Poco maestoso.

144.



Allegretto.

145.

CADENCES.

Cadences are not only Authentic and Plagal as usually presented, but are found in various forms. Fig. 146 illustrates some of these.

COLERIDGE-TAYLOR. Op. 59.

a.

146.

G I IV⁶ I

$\text{Db} = \text{C}\sharp$

$\begin{bmatrix} \text{b}7 \\ 4 \\ 5+ \end{bmatrix}$

COLERIDGE-TAYLOR. Op. 59.

T.P.P.

b.

C IV₇ VII₃ II₆

N6

$\begin{bmatrix} \text{b}7 \\ 4 \\ 5+ \end{bmatrix}$

71

c. *Ap.* 0

T.P.P.

F $1V_6^{[3b]}$ 1_4° $1V^{[3b]}$

EXERCISES.

COLERIDGE-TAYLOR. Op. 59, No. 14.

Andante. moderato.

147.

COLERIDGE-TAYLOR. Op. 59, No. 17.

Larghetto ma non moto.

148.

COLERIDGE-TAYLOR. Op. 59, No. 18.

Allegro molto.

149.

Andante.

PEROSI. I.azzaro.

150.

*Andantino.*

TOR AULIN. Op. 5, No. 2.

151.



Lesson XII.

MODULATION.

Modulation is the art of progression from one key to another.

A number of means by which modulations are made from one key to another will be taken up with necessary explanations accompanying them.

It has been the endeavor of the author to present the fundamental principles in modulation, so that when the student analyzing on his own account meets modulations that are different from those given in the text, he will be able to explain them. Heretofore it was only necessary to compare a chord with the key of the composition to mark it, now it will be necessary to study its environment and note its tendency, since a chord may belong to any one of several keys.

A few words of explanation regarding terminology may not be out of place here.

The greater the difference in the number of sharps or flats between keys the more distantly related they are. Next related keys are those in which the difference is only one sharp or flat. Going to keys with more sharps or fewer flats is going to the dominant side; going to keys with fewer sharps or more flats is going to the sub-dominant side. The difference in the number of sharps or flats is the number of removes (the number of fifths) distant. To illustrate, the difference between B \flat and D \flat is three flats, hence D \flat is three removes to the sub-dominant side.

ENTERING THE KEY THROUGH ITS DOMINANT SEVENTH.

A key may be entered abruptly through its V₇ chord. Care, however, is necessary in deciding whether a single appearance of a dominant seventh

(when resolving to I) of a new key is a modulation or only an altered chord. In deciding whether a modulation is real or not the student is asked to consider the following: To make such a modulation permanent the new V_7 chord (and its resolution to I) should be followed by a complete cadence in the new key.

In slow tempo the mere repetition of a progression V_7-I in a new key at times gives a strong enough key impression to be called a modulation. After all the ear must decide, and since ears differ in acuteness there will be differences as to what a permanent modulation is. There is and always will be a diversity of opinion as to just what constitutes a permanent modulation, since no exact rules can be set down for this.

Passages progressing through many keys without periodic return to the tonic key must be analyzed differently and are taken up in later lessons.

The VII^0 chord permits of the same treatment as the V_7 but is not often used for purposes of modulation.

Fig. 152*a* modulates, while 152*b* does not.

CZERNY. Op. 335, No. 4.

152. *a.*

C I III $\frac{4}{3}$ [3#] VI

I $\frac{6}{4}$ [4#] II $\frac{6}{6}$ G V $\frac{6}{5}$

I VII $\frac{0}{6}$ I $\frac{6}{6}$ II $\frac{6}{6}$

Ap. orna.

S E R. orna.

Ap. orna.

V₉ vI II₆ V₇ I

SPOHR. Last Judgment.

b. + 0 S S

F I₆ IV₆ I₄⁶ IV I₆ II₇ V₅⁶ II₄⁶ [I₆]

S S

(V₇ [I₆])

III₆⁶ [I₆]⁶ I₃⁴ [I₆]⁴ [I₆]³ VII₇⁰ I₆ II₆ I₄⁶ V I

EXERCISES.

BACKER-GROENDAHL. Op. 15, No. 1.

153. Andantino.

8va.

EXERCISES.

MOZART. Sonata.

154. *Andante.*

Non Lento.

155.



BEETHOVEN. Op. 2, No. 3.

Allegro.

156.

Musical score for Beethoven's Op. 2, No. 3, starting at measure 156. The score is in 6/8 time and consists of four systems of two staves each. The first system shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the melody and accompaniment. The third system shows the melody moving to the bass staff and the accompaniment to the treble staff. The fourth system concludes the passage with a final cadence.

SCHUMANN. Op. 82.

157.

Musical score for Schumann's Op. 82, starting at measure 157. The score is in 2/4 time and consists of two systems of two staves each. The first system shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the melody and accompaniment.



COMMON CHORD MODULATIONS.

A common chord modulation is one in which the transition to the new key is made by means of a chord that is common to both keys. If the key is so far distant that there is no common chord, then a modulation is made to an intermediate key and from it to the final key, always, however, by the use of common chords. To illustrate: in going from C major to F# major there is no common chord, hence a modulation is first made to E minor or B minor, which contain chords common to F#, and then to F#. These intermediate keys are often only touched upon, sometimes not containing more than two chords. The final key is made permanent only by an extended final cadence, i. e. a cadence containing more than the progression V₇, I.

In marking indicate the location of the chord that is common to both keys in either key, and continue marking in the new key. Mark all intermediate keys. Fig. 157.

BRAHMS. Requiem.

158.

Eb V₇ V₉ 7 I VI IV V
 g

I V I IV [3b] V I

D IV [3b]

The minor sub-dominant in major keys and enharmonics are used as common chords.

A major triad may be altered to minor or vice versa, the altered chord becoming a chord in the new key. Fig. 159.

WAGNER. Lohengrin.

159.

D I F [3#] VI I₄ V₇ I

EXERCISES.

MEDELSSOHN. Op. 14.

160.

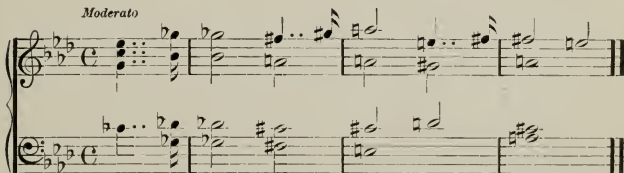
Andante.



WAGNER. Lohengrin.

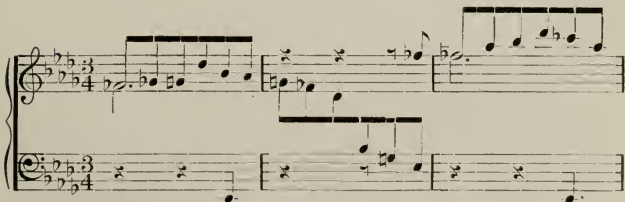
Moderato

161.



SCHUMANN. Op. 23, No. 3.

162.





Lesson XIII.

MODULATING BY MEANS OF THE DIMINISHED SEVENTH ON THE RAISED FOURTH DEGREE, AND BY MEANS OF THE AUGMENTED SIXTH CHORDS.

BY MEANS OF THE DIMINISHED SEVENTH ON THE RAISED FOURTH DEGREE.

The Diminished Seventh on the raised fourth degree of the new key resolving I_4^{\sharp} followed by V_7 , I (sometimes to V_7), makes a strong permanent modulation. Fig. 163a.

In major keys this chord is sometimes notated like a diminished seventh on the raised second degree. Fig. 163b.

BEETHOVEN. Op. 7.

163.

g IV_6 [1#] V a IV_7 [3#] [1#]

E

1⁴ V₇

SCHUBERT. Memnon.

b.

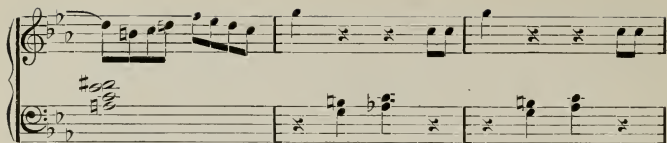
Db III VI⁶/₅ V⁴/₃ I₆ Ab II⁶/₅ [3 2] 1⁴ V₇ I

V₇ I

EXERCISES.

MOZART. Sonata.

164. Allegro.



CHOPIN. Op. 42.



Einfach.

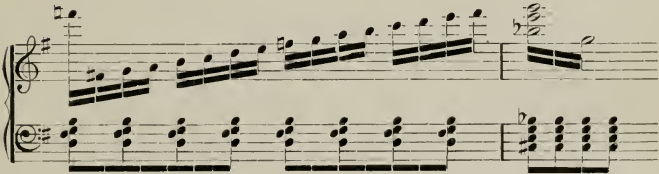
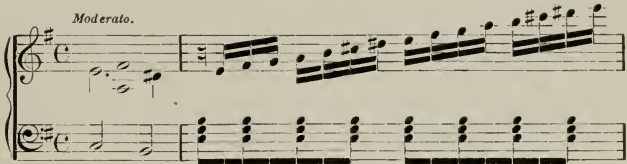
166.



WAGNER. Lohengrin.

Moderato.

167.



BY MEANS OF AN AUGMENTED SIXTH CHORD.

A key may be entered through the $\frac{6^+}{5}$ $\frac{6^+}{4^+}$ or $\frac{6^+}{3}$ of the new key.

When an Augmented sixth chord in its conventional form is located with its lowest note a major third below the key-note it resolves naturally to $I\frac{6}{4}$. This is called its conventional position, and when so located and resolved gives a very strong feeling for the new key, and forms a permanent modulation. Fig. 168.

Misnotations occur often with these chords when used for modulatory purposes. When they occur note them.

LISZT. Christus.

168.

b V I c $II \frac{4}{3}$

$I \frac{6}{4}$ IV_6

EXERCISES.

CHOPIN. Op. 59, No. 1.

169.

Moderito

FRANCK. *Beatitudes.*

170.

BEETHOVEN. *Op. 13.*

171.

Allegro.

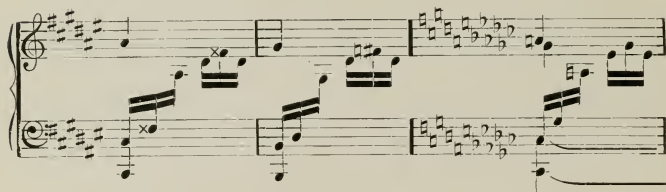
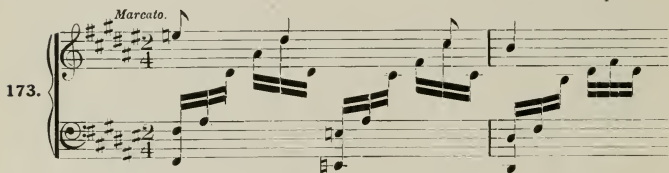
CHOPIN. *Op. 22.*

172.

Allegro.



SCHUMANN. Op. 28.



174. *Andante.*

Lesson XIV.

MODULATING BY MEANS OF THE NEAPOLITAN CHORD, ALTERATION OF THE DIMINISHED SEVENTH, AND DECEPTIVE RESOLUTION OF V_7 .

BY MEANS OF A MAJOR TRIAD ON THE MINOR SECOND DEGREE (NEAPOLITAN SIXTH).

A key may be entered through the major triad on the minor second degree (N^6 or N^8). This chord and its regular resolution forms a strong permanent close.

Mark the modulating chord (N^6 or N^8) in the new key, and continue in new key. Fig. 175.

For sake of simplicity in reading, this chord is often enharmonically changed when going into keys with many flats. In such cases give its true spelling.

BRAHMS. Nanie.

175.

EXERCISES.

R. STRAUSS. Op. 15, No. 5.

Andante.

176.


WOLF. Christnacht.

177.

ALTERATIONS OF THE DIMINISHED SEVENTH TO A DOMINANT SEVENTH.

Lowering only one tone, or raising any three tones of a diminished seventh a half step, changes it to a dominant seventh. Unless such progressions and their resolution to I are followed by a final cadence, mark these chords as directed in previous lessons. Fig. 178.

SCHUMANN. Op. 12.

178. 

b_7 VII $^0_{70}$ I VII $^0_{50}$ I $_6$ VII $^0_{30}$ ————— I $^6_{30}$ [12/3] V $_7$ I

* Reduction of the lower staff.

Diminished sevenths are often altered as above, and notated and resolved as the $\frac{6}{5}^+$ or $\frac{6}{4}^{++}$ chord of the new key. They are also altered so as to become $\frac{6}{4}^+$ chords in the new key. Fig. 179.

Mark the diminished seventh as an altered chord in the old key (if it is not VII $^0_{70}$). The Dominant seventh and the Augmented sixth chords are marked as being in the new key.

Misnotations often occur in these modulations. Indicate correct notation in such cases.

SPOHR. Last Judgment.

179. 

a V ————— III $^6_{30}$ [7b/1#]

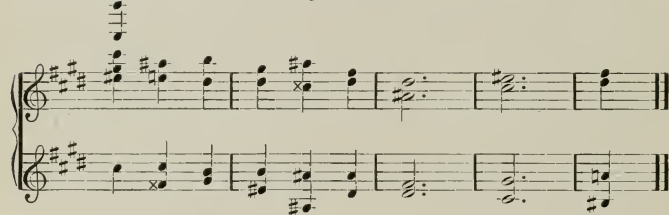
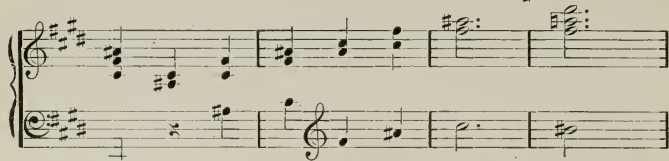
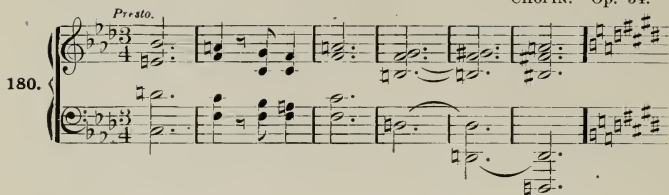


VI $_7$ [1#] I $_6$ V I

EXERCISES.

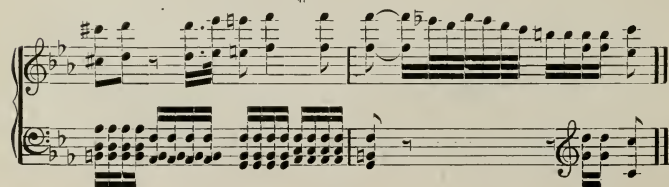
CHOPIN. Op. 54.

180. *Presto.*



BEETHOVEN. Op. 13.

181. *Grave.*



182. *Andante.*

THE DECEPTIVE RESOLUTION OF THE DOMINANT SEVENTH.

A Dominant seventh may resolve to any chord in any key, and is valuable as well as interesting as a means of modulation.

Its resolution to V_7 or I of the new key is most frequently used in modulating. Fig. 183.

183. SCHUBERT. Symphony in C.

Bb I V_7 $g V_6^6$ $VI_6 VII_6 I_6$

II_6^6 III_6 IV_6^6 G I_4 V_7 I

* The resolution of Augmented sixth chords when in minor to major, or vice versa, is quite common.

b.

Ap. orna. Ap. orna.

f I_4^6 V_7 $V_{4/3}^6$

tr

A I VII_6^0 I_6

EXERCISES.

Allegro agitato.

CHOPIN. Op. 66.

184.

BENDL. Gipsy Songs.

Allegro con brio.

185.



BEETHOVEN. Op. 14, No. 1.

Allegro.

186.



HUGO WOLF. Christnacht.

Lebhaft bewegt.

187.





ELGAR. Light of Life.



Lesson XV.

SUCCESION OF KEYS WITHOUT MODULATING, AND SUCCESSIVE TONICS.

There are instances when the transition to the new key is made abruptly, there being no apparent connection between the two keys. Transition of this kind are strongest when the material on entering the new key is an imitation of the preceding phrase. This, however, is not necessary. Fig. 189.

ELGAR. Caractacus.

189.

C I_4^6 V_7 I ————— B I_4^6 V_7 I

EXERCISES.

ELGAR. Caractacus.

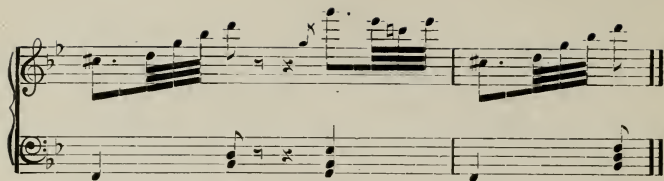
190. *Allgro.*

HAYDN. Creation.

191. *Presto.* *Andante.*

SCHUMANN. Op. 82, No. 7.

192. *Langsam.*



PASSAGES MODULATING THROUGH MANY KEYS.

In passages modulating through many different keys in which the feeling for the old key is entirely lost, mark all chords in their different keys. Place, however, as many chords as possible in one key before changing. Moving through different keys in this manner destroys all feeling for the tonic key, and since no one key has been clearly established, marking in the above manner is the most satisfactory.

Care must be taken when apparent modulations occur within modulations. A clear modulation may have been made to a key, and in this new key altered chords may have been introduced that touch upon still other keys, but immediately return to the new key without having made a definite key impression. These must of course be marked as altered or attendant chords in the new key. It is only when the modulations follow in quick succession that each change of key is to be noted. This is at times necessary with every chord.

CONSECUTIVE DOMINANT SEVENTHS.

Passages of successive dominant sevenths of different keys often occur. The most common progression of this kind is to the sub-dominant key. Other successions of dominant sevenths are not uncommon.

When three or more of these chords succeed one another mark each dominant seventh in its apparent key, otherwise mark as altered chords. Fig. 192.

MOZART. Quartette D Minor.

193.

a II₆ I₄⁶ V₇ D V₇ G V₇ C V₇

F V_7 $b\flat$ V_7 I d IV_6^{\flat} V I

EXERCISES.

CZERNY. Op. 335.

194. *Allegro*

Vivo.

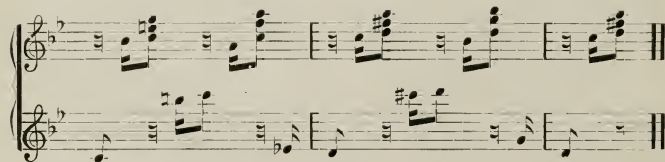
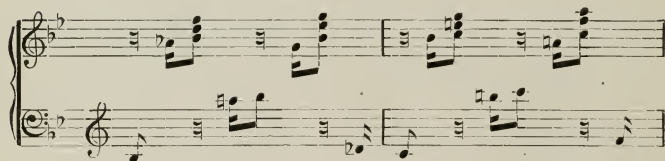
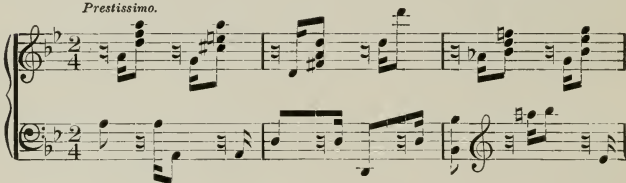
195.



CRAMER. Study.

Prestissimo.

196.



CONSECUTIVE TONICS.

Passages also occur in which there is a succession of triads that have no relation one to the other. These are to be analyzed as consecutive tonics, i. e. call each chord the tonic of a key, Fig 197. Do not, however, misuse this privilege. Many passages that appear like consecutive tonics may, after a closer examination or enharmonic change of some of the chords, prove to be in one key.

197. WAGNER. Tristan.

Ap. An. + +

Ap. Ap. An. + +

c 1 Ab I₆

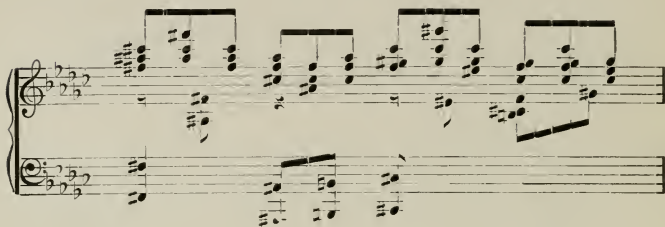
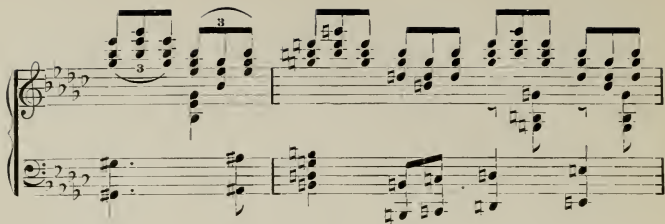
A I₆ F# II₆ V₇

B I₆ C I F I ++

EXERCISE.

198. WOLF. Christnacht.

Largo.



8va.....

Moderato.

WAGNER. Parsifal.

199.





WITHOL. Op. 10, No. 1.

200.

Andantino.

This is the second system of the musical score, starting at measure 200. It is marked 'Andantino.' and continues with a grand staff. The treble staff contains a melodic line with dotted rhythms. The bass staff features a complex accompaniment with many beamed sixteenth notes and includes fingering numbers '5' above certain notes. The system ends with a double bar line.

This is the third system of the musical score. It continues the grand staff from the previous system. The treble staff has a melodic line with some rests. The bass staff has a more active accompaniment with beamed notes and includes a fingering number '6' below a note. A 'Rea' (ritardando) marking is placed above the treble staff towards the end of the system. The system concludes with a double bar line.

Lesson XVI.

CONSECUTIVE DIMINISHED SEVENTH CHORDS, CHROMATIC PASSING CHORDS, AND THE SEQUENCE.

PASSING DIMINISHED SEVENTH CHORDS.

In passages of passing diminished seventh chords merely indicate them as such, marking only the first and last chords. Fig. 200.

BEETHOVEN. Op. 10, No. 3.

201.

a. VI IV $\frac{6}{5}$ V VII $\frac{0}{3}$

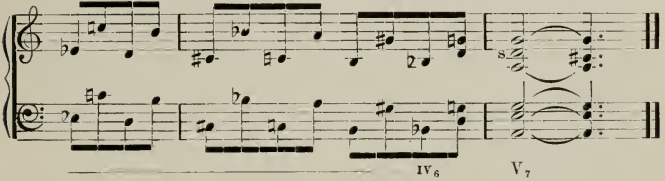
Passing dim. 7th. VII $\frac{0}{3}$ I $\frac{6}{6}$ II $\frac{0}{5}$ V I

Consecutive chords of the diminished seventh occur occasionally in which possibly not more than two members of the chords are present. These are harder to analyze. Examine Fig. 201, where apparently there is a progression of broken minor sixths and diminished sevenths alternating. If, however, the two intervals necessary to complete these chords of the seventh are added, a very clear succession of passing diminished sevenths will result. Passages like this really come under the head of two point writing.

202.



d. I₆ ——— VII⁰ ——— Cons. dim. 7ths. Each group of 2 notes one chord.



EXERCISES.

BEETHOVEN. Op. 111.

203.



8va.

SCHUMANN. Op. 111.

Sehr rash.

204.

Allegro.

205.

CHROMATIC PASSING CHORDS.

Introduce passing tones in more than two voices and a passing chord is the result. If some of these tones are chromatic passing tones, then the chords are chromatic passing chords.

Progressions of this kind in Lesson IV had to do only with a single chord. In the present lesson a succession of such is treated. The upper voice usually moves by a step or half-step. Fig. 206.

Mark the principal chord as usual, and the chromatic passing chords as such, taking up the usual marking of the principal chords when they reappear.

CHOPIN. Op. No. 4.

206.

a. *8va*

C I₄

Passing chords

1⁶ VII⁰₆ VI V₆

b.

STATKOWSKI. Op. 23, No. 3.

Ap.

C 1⁶₄ V

Passing chords

Ap. orna.

Gb V₇

c.

CHOPIN. Op. 45.

Ap.

c# IV⁶₅ [1x]

Cadenza.

etc. to

Passing chords _____ I⁶₄

Detailed description: This block contains the musical notation for measures 207 through 210 of a Cadenza. The music is written for piano in G major (one sharp) and 3/4 time. The right hand features a series of sixteenth-note arpeggiated chords, with a '9' indicating a ninth chord in measure 208. The left hand plays a similar pattern of chords. The piece concludes with a double bar line and a final chord. Below the staff, the text 'Passing chords' is followed by a line and the Roman numeral I⁶₄.

CHOPIN. Op. 33, No. 4.

207.

8va.

Detailed description: This block contains the musical notation for measures 207 through 210 of Chopin's Op. 33, No. 4. The music is in B-flat major (two flats) and 3/4 time. Measure 207 begins with a piano (p) dynamic. The right hand has a melodic line with a '8va.' marking above it, indicating an octave shift. The left hand provides harmonic support with chords and moving lines. The notation includes various ornaments and slurs. The piece ends with a double bar line.

208. *Sostenuto.*

SEQUENCE.

A Sequence is the repetition and transposition of a melodic figure. The interval of transposition should be the same with each repetition Fig. 209.

The transposition may be from one degree to another, or from one key to another.

The sequence is usually accompanied by a sequential movement of harmonies. This should be borne in mind when analyzing the harmony of sequential passages.

In modulatory sequences the dominant or leading tone chords of some of the keys are occasionally altered. There is, nevertheless, a strong key impression because of the sequence. Indicate the key in each of such cases as though no alteration had been made, and mark the altered chords as usual. Fig. 209b.

Find the extent of the figure, mark it with a bracket \sqcap , as in Fig. 209, and mark each repetition of this figure in a like manner. Should the figure be changed and be carried out sequentially, proceed in the same way with the new figure. A single repetition is usually sufficient to establish a Sequence. In very short figures, however, those having not more than two to four notes a second repetition may be necessary.

209.

a.

B = C \flat

g. VII \flat_0 I F IV \flat_6 VII \flat_0 V \flat_5 I III \flat_6 Eb VII \flat_0 V \flat_5 I
[7b]

A = B $\flat\flat$

III \flat_6 D \flat VII \flat_0 V \flat_5 I III \flat_6 VI \flat_7 c VII \flat_0
[7bb]

CHOPIN. Op. 16.

b.

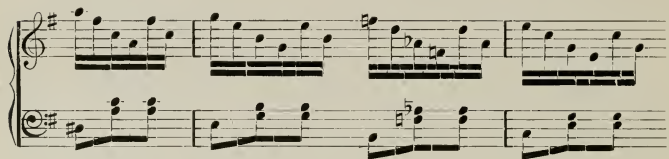
Ap. Ap. Ap. Ap. Ap.

B \flat V \flat_7 Eb V \flat_7 A \flat V \flat_7 D \flat V \flat_7 G \flat V \flat_7 C V \flat_7 F V \flat_7 B \flat V \flat_7 e \flat V \flat_7 I
[1a]

EXERCISES.

MENDELSSOHN. Op. 14.

210.

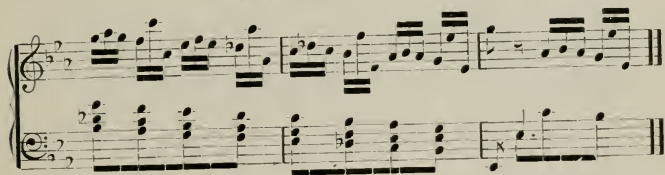
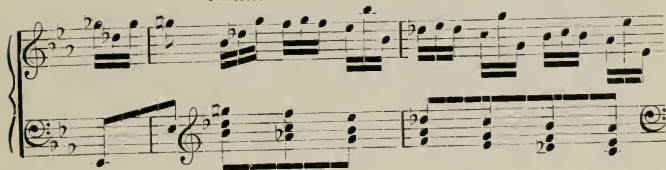


CHOPIN. Op. 16.



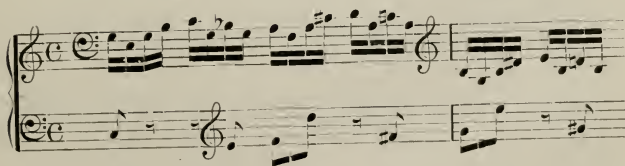


8va.....



CRAMER. Study.

212.





Lesson XVII.

TWO SIMULTANEOUS HARMONIES, ONE AND TWO PART WRITING.

TWO HARMONIES APPEARING SIMULTANEOUSLY.

It sometimes occurs that there is a definite impression of two simultaneous harmonies, one of which is other than an Attendant chord, Fig. 213. Mark each chord separately. In cases where the second chord is but an Attendant chord, mark as usual.

LIADOW. Op. 9, No. 2.

213.

E F FA Ap. E E FA +

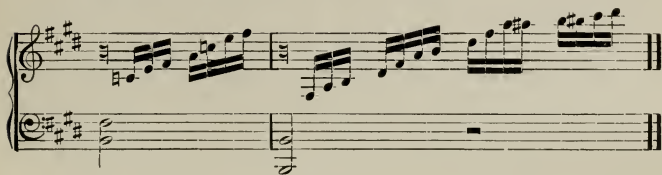
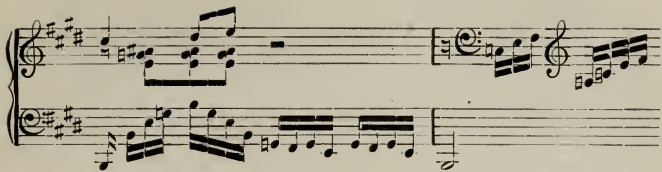
T. O. P. VI Ap.

Ab V7 VI

EXERCISE.

MENDELSSOHN. Op. 14.

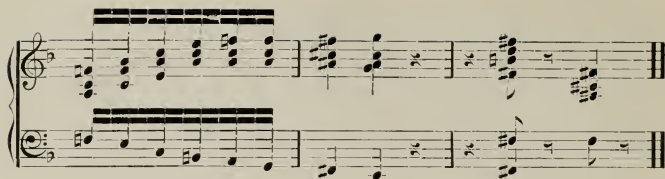
214.



WAGNER. Parsifal.

215.





TWO PART WRITING.

Under two part writing only such compositions are considered, both parts of which have equal melodic individuality. Those in which one part is clearly a broken chord effect have already been analyzed. Fig. 215.

In analyzing two part writing it is sometimes necessary to supply missing intervals or to group several notes together. The tempo must, however, always be considered. In slow tempo, progressions are often heard as change of harmony, where in quick tempo they would give the impression of but one chord. (See also Lesson I). The accented note of two notes belonging to the same harmony decides the position of the lowest part of the chord, but in slow tempo both may have to be marked. A root with passing seventh in the lowest part gives the impression of the third inversion only. A chord with the passing seventh in an upper voice unless one of a series of passing tones, mark as a chord of the seventh.

SCHUMANN. Op. 72, No. 2.

216.

g I VII⁰ V — 2 I₆ V₅⁶

I V₂ I₆ — IV₆

d iv

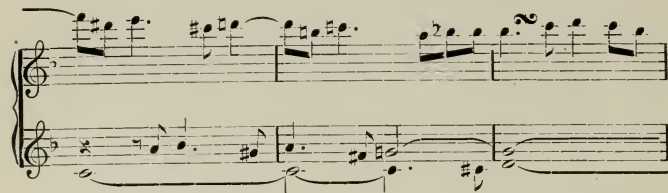
Allegro moderato.

217.

MOZART. Sonata.

Allegro.

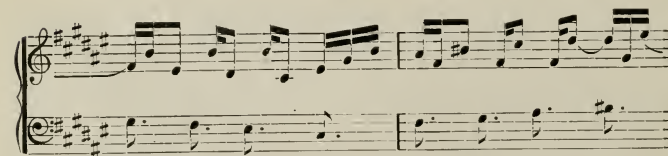
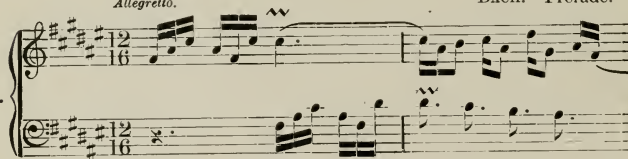
218.

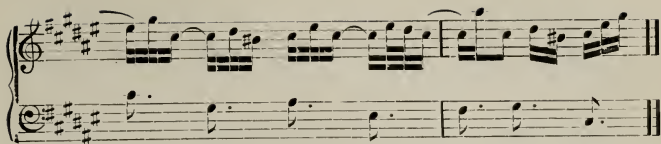


Allegretto.

BACH. Prelude.

219.





ONE PART WRITING.

In analyzing unaccompanied melodies, the harmonies in many instances are conjectural, since possibly only two tones of the chord appear, and they may be either one of two chords. The same general plan given for analyzing two part writing holds good here. Fig. 219 is an interesting example of one part writing.

CHOPIN. Op. 23.

220.

g. II^6 [1b] VII^0 (5)

E E Ap. A. E.orna. A.

$I(6)$ $IV(3)$ I^6_4 IV_6 I^6_4

Presto con fuoco.

221.

This musical score is for Chopin's Op. 39, No. 221, 'Presto con fuoco'. It is a short piece in 3/4 time, marked 'Presto con fuoco'. The score is written for piano and consists of two systems. The first system has two staves: the upper staff is in treble clef and the lower in bass clef. The second system also has two staves. The piece begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by rapid sixteenth-note passages. The piece concludes with a double bar line and a repeat sign.

222.

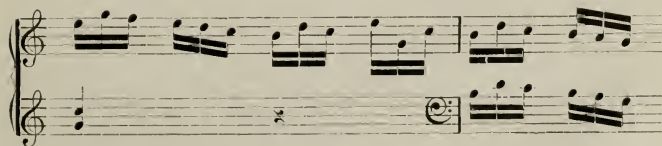
Assai allegro.

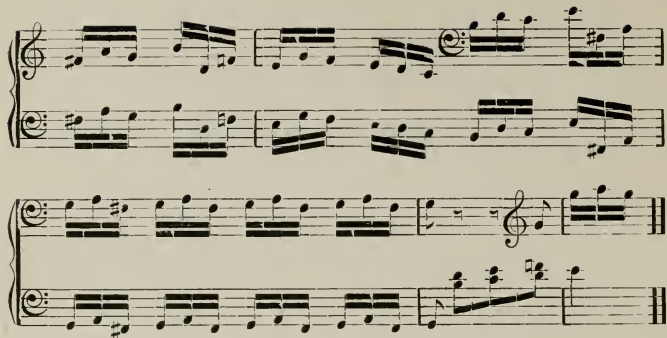
BEETHOVEN. Op. 2, No. 3.

This musical score is for Beethoven's Op. 2, No. 3, 'Assai allegro'. It is a short piece in 6/8 time, marked 'Assai allegro'. The score is written for piano and consists of two systems. The first system has two staves: the upper staff is in treble clef and the lower in bass clef. The second system also has two staves. The piece begins with a treble clef and a key signature of one flat (Bb). The melody is characterized by rapid sixteenth-note passages. The piece concludes with a double bar line and a repeat sign.



MOZART. Sonata.





Lesson XVIII.

THE CHURCH MODES.

In addition to our modern modes (major and minor) that have been analyzed so far, much music is written in the "Church Modes." There are six of these: the Ionian (our major mode), the Dorian, Phrygian, Lydian, Mixolydian and the Aeolian. The last being the original form of our minor mode. These modes are written as in Fig. 224

224.

Ionian. (Our major mode.)	Dorian.
Phrygian.	Lydian.
Mixolydian.	Aeolian. (Our original minor mode.)

The following are a few of the above with other signatures.

A. Phrygian,	E \flat Lydian.	F. Dorian.
--------------	-------------------	------------

On analyzing the above it will be found that the Dorian mode begins on the second degree of a major scale and progresses upward an octave, the Phrygian on the third degree, the Lydian on the fourth, the Mixolydian on the fifth, and the Aeolian on the sixth. The starting point of each mode being its tonic.

Since some of the modern writers are making such frequent use of these modes in producing many of their unique effects, it has seemed advisable to ask for an analysis of the mode as well as the harmony of the following exercises.

In order to find the mode of a composition assemble the different notes of the melody—and harmony if necessary—find the point of repose, put the notes in alphabetical order and compare with Fig. 224.

Do not rely on the signature as a clue to the mode. While e. g. the Dorian mode beginning with *d*, usually found with the signature of C major, it may also be found with the signature of F major, the *b*, however, always being natural.

Occasionally modes modulate to other modes. This is easily recognized by the appearance of tones foreign to the mode, or by the cadence at the end of the line. Fig. 225*a* begins in C, Dorian, makes a digression to C Aeolian at the first hold and returns to C Dorian in the next line.

The seventh degree is raised freely in final cadences, particularly in the Dorian, Mixolydian and Aeolian modes. Always indicate it in the analysis.

Tones are sometimes altered for the sake of color, but are not used enough to induce a modulation. Mark these as indicated in previous lessons.

Passing embellishing tones etc. are also often used in altered forms in the harmonization. This does not affect the mode.

The final chord was usually written major, no matter what the mode. This does not affect the analysis of the mode. In analyzing give the name of the mode and analyze the harmonies in this mode.

In marking the mode give also the key from which the mode takes its tones, e. g., C Dorian, F Phrygian etc.

Examine the illustrations with regard to marking keys, chords, modulations, alterations, etc.

BACH. Choral.

a. C. Dorian. C. Aeolian. C. Dorian.

225.

1 I₆ VII₆ I VII₂ V V₇_[3#] 1 IV₂

Musical score for Chopin Op. 41, No. 1. The score is in G major, 3/4 time. It features a piano introduction with a treble and bass staff. The bass staff has a steady eighth-note accompaniment. The treble staff has a melody with some grace notes. Below the bass staff, the following chords are indicated: VII₆, IV₃, VII₆, III, I, IV, I₆, II₇, V, and I.

CHOPIN. Op. 41, No. 1.

A. Phrygian.
b.

Musical score for Chopin Op. 41, No. 1, showing a Phrygian section. The score is in A Phrygian mode, 3/4 time. It features a treble and bass staff. The bass staff has a steady eighth-note accompaniment. The treble staff has a melody with some grace notes. Below the bass staff, the following chords are indicated: I₄, II₆ [1 2], IV₆, II₆ [1 2], and IV.

ARKHANGELSKY. Russian Song.

C. Aeolian.
c.

Musical score for Arkhangel'sky Russian Song, showing an Aeolian section. The score is in C Aeolian mode, 3/4 time. It features a treble and bass staff. The bass staff has a steady eighth-note accompaniment. The treble staff has a melody with some grace notes. Below the bass staff, the following chords are indicated: VII, III, VI, VII, and I.

Ap.

Musical score for Arkhangel'sky Russian Song, showing an Aeolian section. The score is in C Aeolian mode, 3/4 time. It features a treble and bass staff. The bass staff has a steady eighth-note accompaniment. The treble staff has a melody with some grace notes. Below the bass staff, the following chords are indicated: IV, IV₆, I, IV₆, I₆, II, and I.

EXERCISES.

BACH. Choral.

226.

Andante con moto.

CL. DEBUSSY. Ballade.

227.

MAURICE RAVEL. Sonatine.

Moderato.

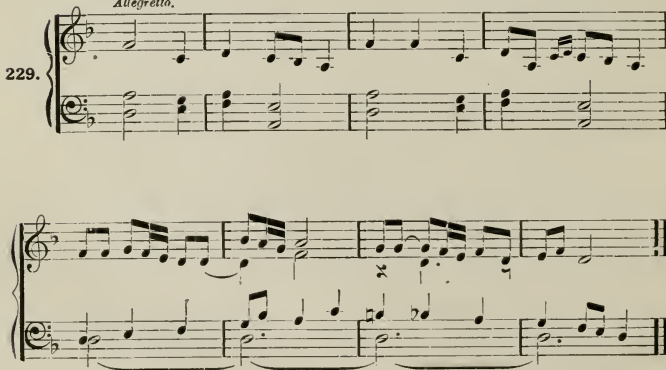
228.



KORESTCHENKO. Op. 22, No. 2.

Allegretto.

229.



Allegro non troppo

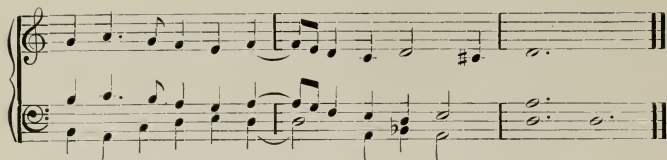
230.

Measures 230-231 of Chopin's Op. 24, No. 2. The music is in 3/4 time. Measure 230 features a treble staff with eighth-note triplets and a bass staff with chords. Measure 231 continues the melody in the treble staff and the harmonic accompaniment in the bass staff.

HOBRECHT. 1430-1506.
Salve Regina.

231.

Measures 231-235 of Hobrecht's Salve Regina. The music is in 6/4 time. Measure 231 shows a treble staff with a melodic line and a bass staff with a harmonic accompaniment. Measures 232-235 continue the piece with various rhythmic patterns and chordal textures.



B. DUCIS. 1480—?
Vater Unser.



Lesson XIX.

REDUCTION.

Reduction in the eliminating of all non-harmonic and unessential chord tones, and the retaining of only those necessary for a simple and clear harmonization. It will be seen from this that after an example has been analyzed harmonically, the matter of reducing it is comparatively simple.

As regards the melody to be reduced, as far as possible follow it in the reduction. An absolute adherence to this is, however, not necessary.

Melodies which transgress the limits of four part writing should be raised or lowered so as to come within the limits.

The reduction should be made in four part writing, even though the example to be reduced is only in one, two or more parts.

Fig. 232 contains several examples reduced and analyzed. An examination of these will no doubt be suggestive. In "b" it has been necessary to introduce five voices in the fourth measure owing to the presence of a complete V_9 chord.

233.

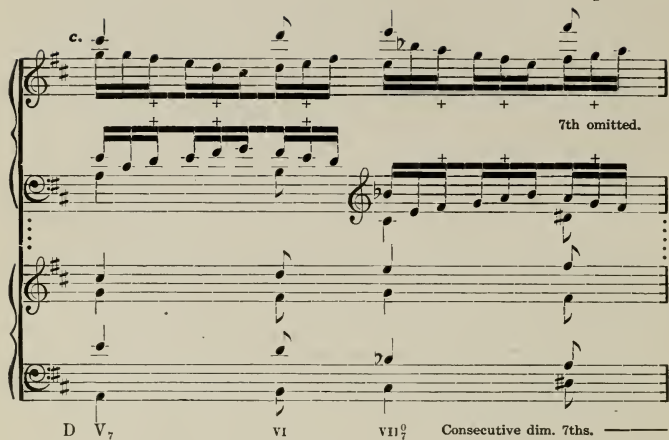
a. E E Ap. Ap. Ap. Ap. Ap. Ap.

C. IV $\frac{6}{7}$ II $\frac{6}{4}$ IV $\frac{6}{7}$ I $\frac{4}{2}$ ————— V₇ ————— I

b. E Ap. E Ap. E Ap. E Ap.

Bb V₇ ————— I ————— V₇ ————— Eb V₉ ————— I

BEETHOVEN. Op. 106.

c. 

7th omitted.

D V7 VI VII⁰₇ Consecutive dim. 7ths. ———

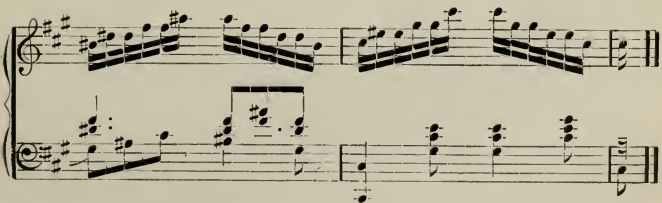
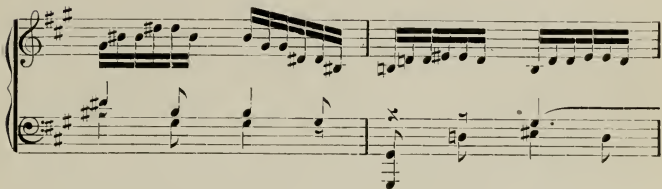
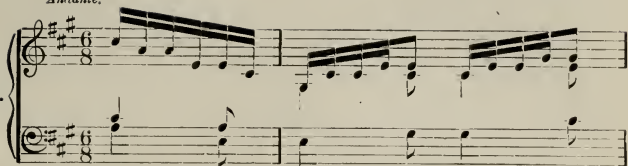
Ap. orna. 

Ap. orna.

IV IV⁷₂ V₂ e VII⁰₇ V₆ I

Andante.

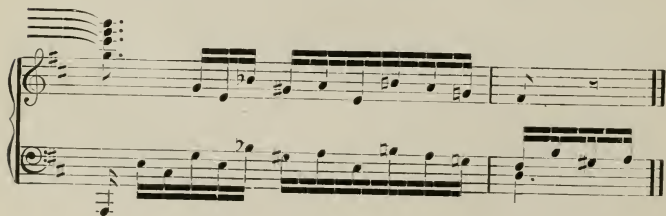
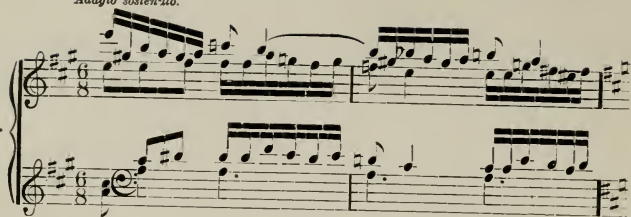
234.



Adagio sostenuto.

BEETHOVEN. Op. 106.

235.



Tempo giusto.

236.

Two staves of music. The top staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The bottom staff is in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. The music consists of eighth and sixteenth notes, with a triplet of eighth notes in the top staff at the end of the first measure. The time signature changes to 3/4 for the second measure and back to 4/4 for the third measure.

Two staves of music. The top staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The bottom staff is in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. The music consists of eighth and sixteenth notes, with a triplet of eighth notes in the top staff at the end of the first measure. The time signature changes to 3/4 for the second measure and back to 4/4 for the third measure.

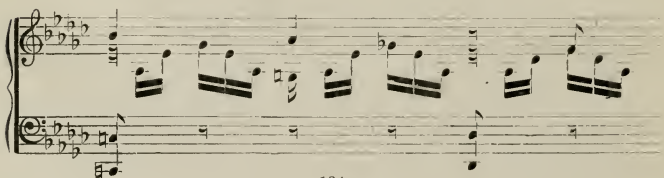
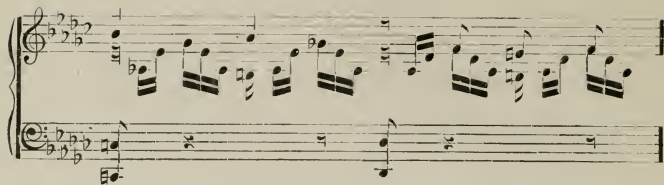
Two staves of music. The top staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The bottom staff is in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. The music consists of eighth and sixteenth notes, with a triplet of eighth notes in the top staff at the end of the first measure. The time signature changes to 3/4 for the second measure and back to 4/4 for the third measure.

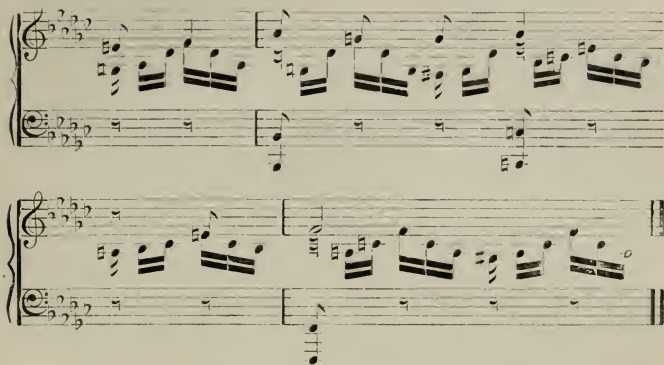
SCHUMANN. Op. 26, No. 4.

Mit groesslerer Energie.

237.

Two staves of music. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The bottom staff is in bass clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The music consists of eighth and sixteenth notes, with a triplet of eighth notes in the top staff at the end of the first measure. The time signature changes to 3/4 for the second measure and back to 4/4 for the third measure.





CHOPIN. Op. 11.

Dolce ed espress.

238.





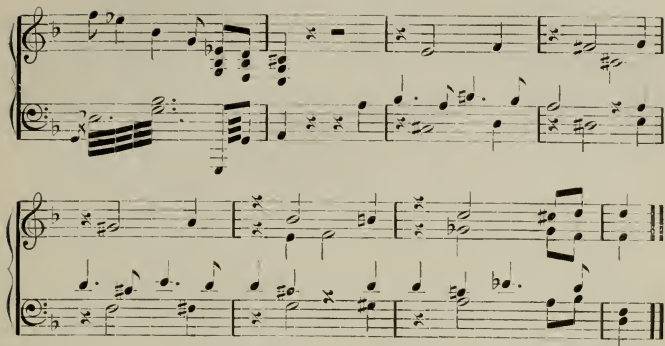
Lesson XX.

The remaining lessons consist of exercises, which will serve as a review of the preceding lessons.

EXERCISES.

FRANCK. *Beatitudes*.

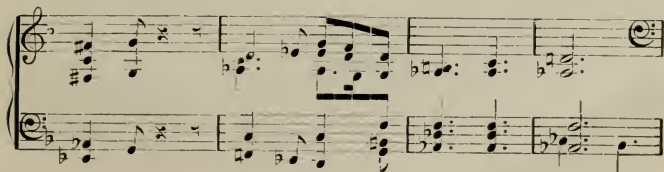
239. *Moderato.*



Larghetto calmato.

MACDOWELL. Op. 23.

240.

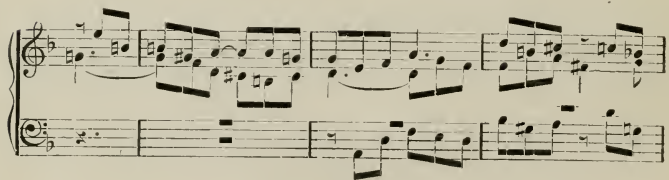
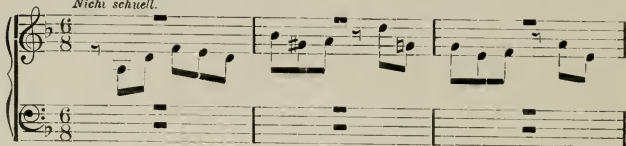




SCHUMANN. Op. 72.

Nicht schnell.

241.





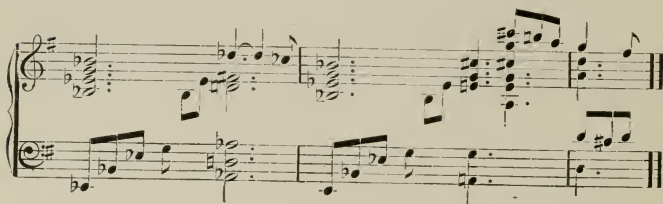
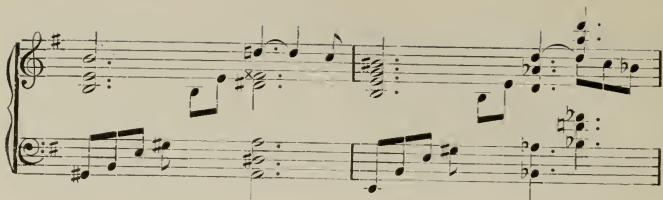
PEROSI. Lazarus.

242. *Adagio.*



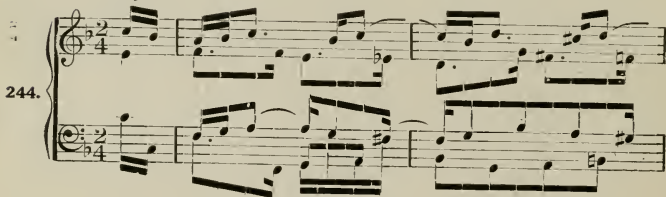
ELGAR. Caractacus.

243. *Allegro.*



Allegro.

CHOPIN. Op. 14.



Lesson XXI,

EXERCISES.

Tranquillo.

RICHARD STRAUSS. Op. 10, No. 8.

245.

Musical score for Exercise 245, marked *Tranquillo*. The score is for piano and consists of three systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/4. The music features a variety of chords and melodic lines, with some passages in the right hand being more complex than others.

HOFMANN. Cantata.

246.

Musical score for Exercise 246, marked *HOFMANN. Cantata.* The score is for piano and consists of two systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/4. The music features a variety of chords and melodic lines, with some passages in the right hand being more complex than others.

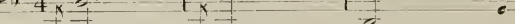
[illegible]

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 2/4. The music consists of a single line of melody with piano accompaniment. The melody is simple and catchy, with a few trills and grace notes. The piano accompaniment provides a harmonic foundation with chords and single notes.

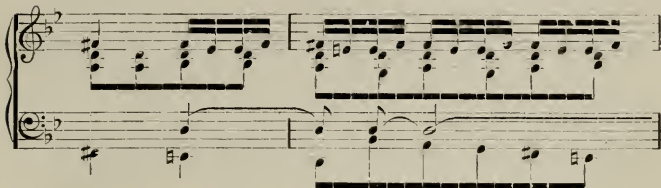
A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment. The score is presented on a single page with a decorative border.

Andante religioso.

GRIEG. Op. 40, No. 4.

247. 

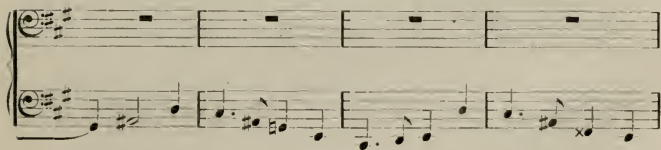
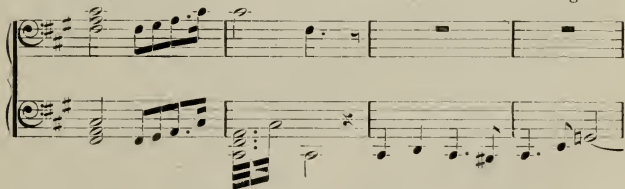
A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system shows the piano introduction and the first line of the vocal melody. The second system shows the continuation of the vocal melody and the piano accompaniment. The vocal melody is written in a soprano clef, and the piano accompaniment is written in a bass clef. The score is in a single system, with the piano part on the left and the voice part on the right. The piano part features a simple harmonic accompaniment with a steady bass line and chords. The voice part features a simple melody with a few notes of grace. The score is in a single system, with the piano part on the left and the voice part on the right. The piano part features a simple harmonic accompaniment with a steady bass line and chords. The voice part features a simple melody with a few notes of grace.

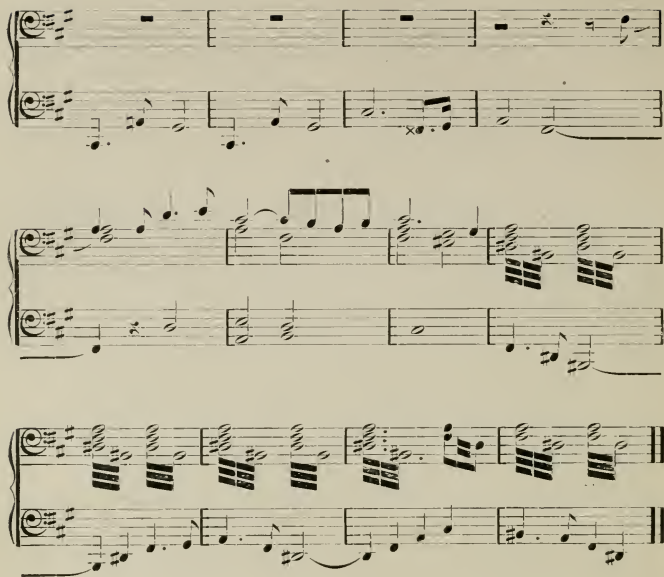


Andante moderato.

R. WAGNER. Lohengrin.

248.





Lesson XXII.

EXERCISES.

BEETHOVEN. Op. 106.

Allegro risoluto.

249.

This page of musical notation is arranged in five systems, each consisting of two staves. The first four systems are in G major, indicated by two sharps (F# and C#) in the key signature. The first system uses a bass clef for both staves. The second system uses a bass clef for the left hand and a treble clef for the right hand. The third and fourth systems use a treble clef for both staves. The fifth system is in D major, indicated by three sharps (F#, C#, and G#) in the key signature, and uses a treble clef for both staves. The notation includes various musical elements such as eighth notes, sixteenth notes, and chords. A wavy line above a note in the fifth system indicates a tremolo effect.

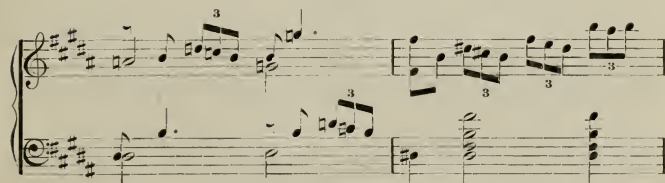
Andante.

250.

The musical score is written for piano and consists of four systems. Each system has a treble staff and a bass staff. The key signature is D major (two sharps) and the time signature is 3/4. The tempo is marked 'Andante'. The score begins with a treble staff containing a series of chords and a bass staff with a similar harmonic structure. The second system continues the piece with more complex chordal textures. The third system shows a shift in the bass line with more active movement. The fourth system concludes the page with sustained chords and a final melodic phrase in the bass.



CESAR FRANCK. *Beatitudes.*



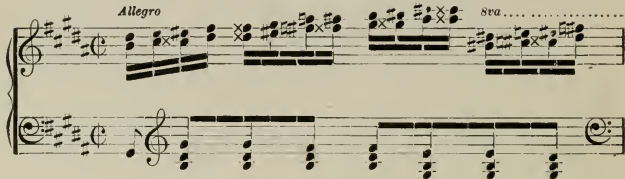


CHOPIN. Op. 25, No. 6.

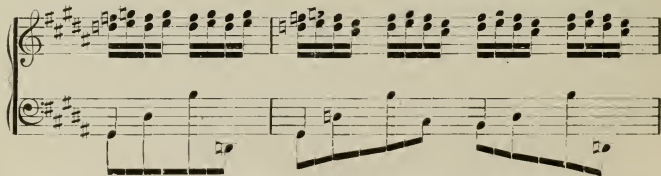
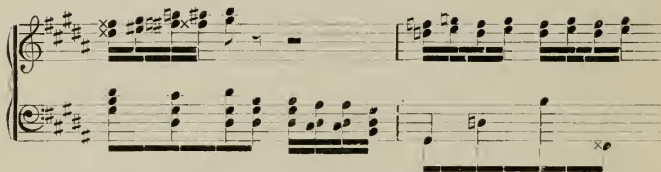
Allegro

Sva.....

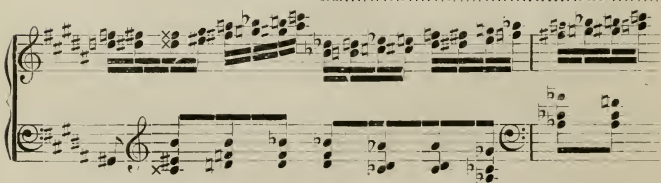
252.



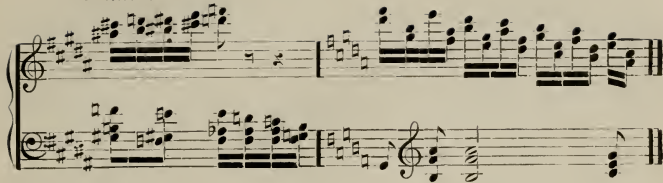
Sva.....



Sva.....



tra.....



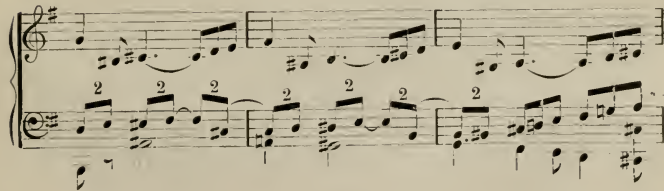
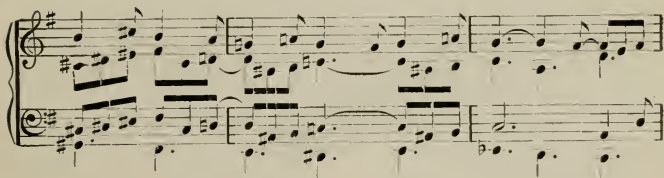
Lesson XXIII.

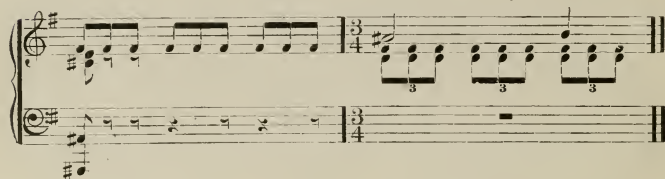
EXERCISES.

ELGAR. Op. 29.

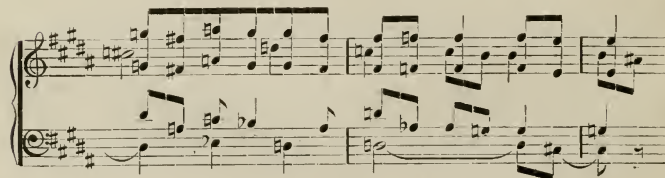
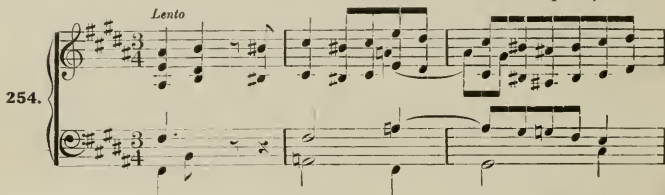
253.

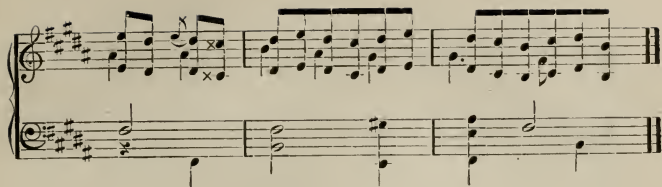
Lento.





CHOPIN. Op. 25, No. 10.

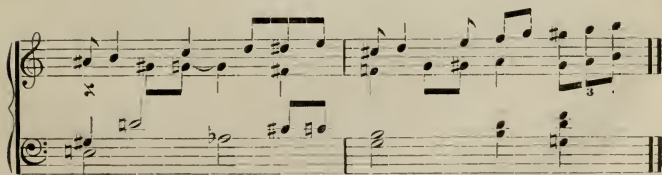
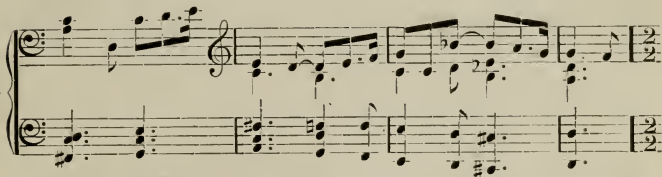




WAGNER. Tristan and Isolde.

Lento.

255.



Anime.

256.

The musical score is written for piano and consists of six systems of staves. The first system is in 5/4 time and features a treble staff with a melody and a bass staff with a simple accompaniment. The second system introduces a 2/4 time signature change. The third system introduces a 3/4 time signature change. The fourth system features a 2/4 time signature change and a bass staff with a triplet. The fifth system features a 3/4 time signature change and a bass staff with a triplet. The sixth system features a 2/4 time signature change and a bass staff with a triplet.

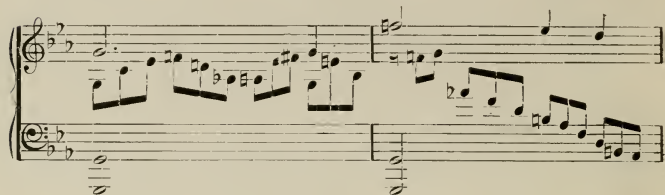
Lesson XXIV,

EXERCISES.

SCHUMANN. Op. 111.

257. *Sehr rasch.*



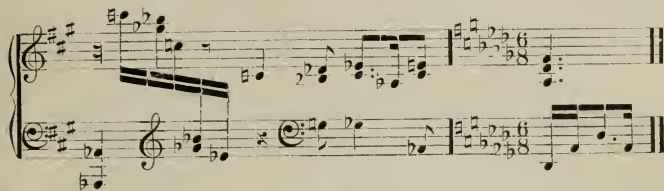
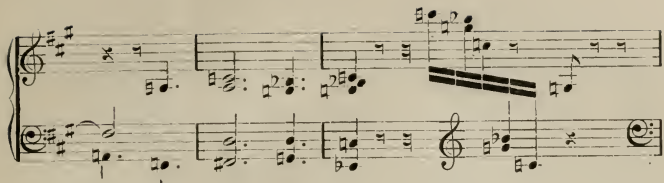


Allegretto n n moto.

STRAUSS. Op. 17, No. 6.

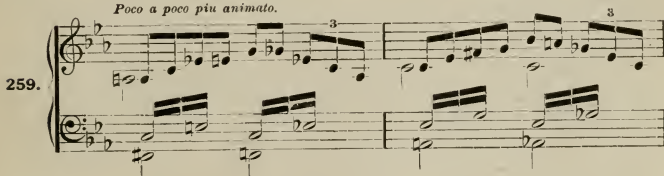
258.



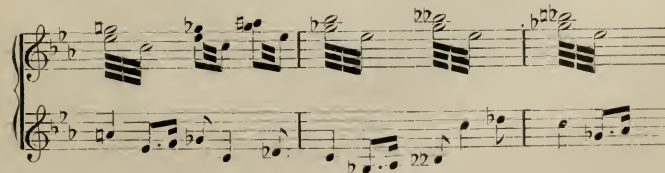
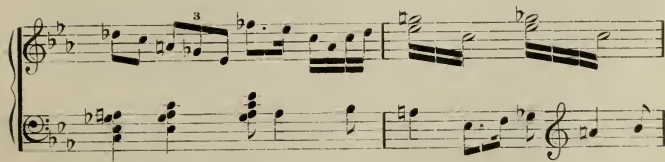


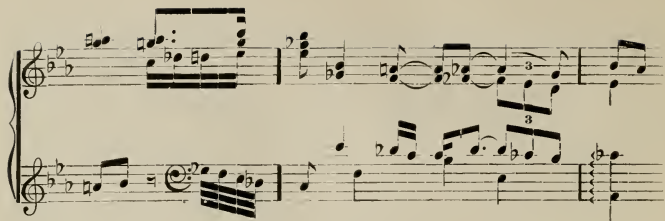
WAGNER. Parsifal.

Poco a poco piu animato.



259.





End of Lesson XXIV.

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